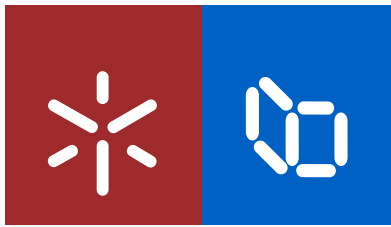


Universidade do Minho
Instituto de Letras e Ciências Humanas

Sandra Maria Rodrigues Machado Neves

Film in the English class
- Interculturality, education for
citizenship and *Crash*



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- Interculturalidade, educação para
a cidadania e *Crash*

Relatório de Atividade Profissional
Mestrado em Língua, Literatura e Cultura Inglesas

Trabalho realizado sob a orientação da
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Film in the English class – Interculturality, education for citizenship and *Crash*

O filme na aula de Inglês – Interculturalidade, educação para a cidadania e *Crash*

Orientador: Doutora Joanne Paisana

Ano de Conclusão: outubro 2012

Designação do Mestrado: Mestrado em Língua, Literatura e Cultura Inglesas

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Agradecimentos

*“As pessoas entram em nossa vida por acaso,
mas não é por acaso que elas permanecem”*

Lilian Tonet

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.

Resumo

Num mundo globalizado, caracterizado por uma crescente mobilidade de povos, é amplamente reconhecida a importância que a língua inglesa assume enquanto instrumento de comunicação, investindo-se no seu ensino como um fator essencial para uma aproximação de culturas e de desenvolvimento de uma educação para a cidadania. Assim, tal como preconizado pelo atual quadro legislativo, do qual se destacam as orientações emanadas do Conselho da Europa, para além da aprendizagem de competências exclusivamente linguísticas, torna-se imperativo o desenvolvimento de uma educação intercultural consciente de valores e atitudes cívicas conducentes ao desenvolvimento pessoal e social dos alunos, com vista à criação de uma sociedade mais pacífica e mais justa.

Esta dissertação pretende explorar o uso de filmes na aula de inglês de nível secundário como promotores de aprendizagens a vários níveis, incluindo o seu contributo para a consciencialização intercultural e para a cidadania. Assim, partindo de um levantamento de opiniões de professores referentes à dimensão intercultural do ensino do inglês, à cidadania e ao uso de filmes nas suas práticas letivas, foi aferida a importância que os professores atribuem a estas questões e procedeu-se à elaboração de uma lista de filmes com interesse intercultural e para a promoção da cidadania.

O uso de filmes na aula de inglês para promover o pensamento crítico, despertar a consciência cívica e intercultural e o respeito pelos direitos humanos, é exemplificado através da sugestão de diversas atividades que tiveram por base o filme *Crash* (2004).

Palavras-chave

Interculturalismo, multiculturalismo, cidadania, ensino do Inglês, estereótipo, preconceito, tráfico de seres humanos, direitos humanos, filme, *Crash*

Abstract

In a globalized world characterized by an increasing mobility of people, the importance of the English language is widely recognized as a tool for communication. Its teaching essentially brings cultures together and promotes the development of an education for citizenship. Thus, as recommended by the current legislative framework, with special reference to guidelines issued by the Council of Europe, apart from the learning of purely linguistic competences it is imperative to develop an intercultural education aware of civic attitudes and values conducive to the personal and social development of the students, with the view to creating a more peaceful and more just society.

This dissertation aims to explore the use of films in the secondary level English class, as the promoter of learning on several levels, including their contribution to intercultural awareness and for citizenship. Thus, starting from a survey of the opinions of teachers concerning the intercultural dimension of the teaching of English, citizenship and the use of films in their school practices, the importance teachers assign to these issues was assessed and a list of films that are of intercultural interest and capable of promoting citizenship was drawn up.

The use of films in the English class to promote critical thinking, intercultural and civic awareness and the respect for human rights, is exemplified through the suggestion of various activities which were based on the film *Crash* (2004).

Keywords

Interculturalism, multiculturalism, citizenship, English teaching, stereotype, prejudice, human trafficking, human rights, film, *Crash*

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Introduction

“Who dares to teach must never cease to learn”

John Cotton Dana¹

Modern society is characterized by profound social changes resulting, in part, from the current economic situation worldwide and from the precarious financial conditions experienced every day by millions of people who leave their home countries in search of better living conditions outside their countries of origin. Although frequently associated with these factors, there is also a significant mobility of young people who, motivated by curiosity and adventure, enrol on student exchange programs as a means to enlarge not only their academic skills and enhance their Curriculum Vitae, but also for personal and social enrichment. In fact, student exchange programmes offer an excellent opportunity for students to be exposed to the host country's language and culture, to broaden their personal horizons in multiple areas and, simultaneously, to get excellent intercultural awareness.

The fact that people today are increasingly closer to each other means that different races, ethnicities and, consequently, cultures, languages, customs, beliefs and religions must coexist in the same place at the same time. This justifies the need to learn about different ways of life, so that communication and interrelationships may proceed in the most natural and constructive way. Indeed, people from different backgrounds mean different ways of interacting and regarding life, i.e. they do not only speak different languages but also value different beliefs, customs, and practices. As these vary from culture to culture, conflicts and misunderstandings often arise, which, undoubtedly, result from ignorance, fear of the unknown and prejudiced views that do not correspond to reality. These problems may be significantly reduced if people are made aware of different realities and are educated to understand the numerous benefits that the contact with other cultures can offer. The acceptance of diversity within the

¹ American librarian and museum director whose main goal was to make people aware of the benefits of reading (1856-1929).

country or across borders, will lead to a just, tolerant and responsible society, conscious and respectful of human rights as laid down by *The Universal Declaration of Human Rights* (1948).

Following from the above, schools play an important role in promoting intercultural education and, subsequently, education towards global citizenship, since both are regarded as of paramount importance in today's society by the current legislative framework and school curricula, which are largely inspired by guiding documents such as the above mentioned *Universal Declaration of Human Rights*. In fact, this document urges that,

every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance (United Nations: Preamble).

Indeed, civic values such as tolerance, respect for human rights and the deconstruction of stereotypes and prejudices can find in the English classroom a place conducive to raising students' awareness through thought-provoking reflection, along with the learning of the English language. After all, the English language is held as a universal language, a language spoken worldwide, capable of enabling communication between people with different mother tongues. However, real interaction and global communication will only happen if intercultural aspects are taken into account. For these reasons, it is crucial that foreign language teaching, besides fostering language skills, is able to turn the learners into intercultural speakers, as defended by Byram and other prominent advocates of the intercultural dimension of language teaching².

Intercultural awareness and citizenship can be achieved by means of different methods and by using diverse resources. This dissertation intends to focus on the use of films as promoters of learning at various levels, including their contribution to the education for citizenship. There are many interesting studies in this area to prove the benefits of using films in English lessons, among which are particularly prominent authors such as J. King, J. Sherman, S. Stempleski and B. Tomalin.

² (Byram, Gribkova, & Starkey, *Developing the Intercultural Dimension in Language Teaching - A practical introduction for teachers*, 2002)

This study is divided into three parts. The first part makes a brief presentation of my professional activity since 1998 and explains the reasons for this research.

Part II clarifies the meaning of culture and its significance in terms of foreign language teaching; identifies and evaluates some of the theories, recommendations and the legal framework in terms of language teaching nowadays, giving particular relevance to the development of intercultural competence and citizenship; explores the advantages of using film³ as a resource in English classes not only as promoters of language acquisition, but also as tools to enhance intercultural competence and citizenship.

Finally, part III, starting from the analysis of teachers' perspectives on the teaching of (inter)culture, citizenship and the use of film in their teaching practices in secondary education, evaluates critically the film *Crash* (2004) from the perspective of its capability of triggering intercultural awareness and respect for human rights. In this line, some practical suggestions will be given in worksheets whose activities are expected to be able to promote critical thinking and civic values. Additionally, a list of films that are of intercultural interest and which focus on issues related to citizenship can be found in the appendices.

Ultimately, and bearing in mind John Dana's words, I hope this study will increase my knowledge of practices capable of promoting and motivating innovative teaching and successful learning, thereby contributing to better cultural awareness.

³ Films should be understood as examples of videos that can be used with teaching purpose in classroom context.

Part I

1.1. Professional Experience

“And in the end, it's not the years in your life that count.

It's the life in your years.”

Abraham Lincoln⁴

The interest in the field of Interculturalism and the development of citizenship, along with the current legislative framework, is mostly connected to the work I have been developing as an English teacher in schools of the Portuguese Ministry of Education and Science for the last fourteen years.

I obtained an undergraduate degree in English and German at the University of Minho in 1999 and have ever since worked in many different schools, mainly in the North of Portugal.

My professional training year meant not only the fulfilment of a dream I had had since I was a child, which was becoming a teacher, but also the beginning of a new adventure – my career. I clearly remember the first day of school, and the desire to teach my classes in a meaningful way, so that my students would feel motivated to attend them.

Throughout that year, I worked with three other trainee teachers, who were my best friends during the previous four years spent at the University. The perfect relationship we managed to establish, together with the supportive work of our four supervisors, - two at school and two from the university, set the basis for the work I would do in the years to come. The training year taught me some principles I regard as fundamental in the teaching profession, *inter alia* the collaborative planning of lessons and activities, the constant sharing of materials, resources, experiences and new ideas, the opportunity of asking for help and supporting other colleagues in troublesome situations. In my opinion, these are, undoubtedly, the pillars of a successful teaching and learning process. In addition, I got acquainted with all the typical procedures at school, for instance the different types of meetings, the evaluation and examination processes, as well as the huge amount of routine paperwork. During the course of that

⁴ 16th President of the United States (1809-1865).

year the knowledge I acquired all through the degree became meaningful, since this was, in fact, the first time I could implement it in a real life context and understand to what extent it was really significant.

The contact with the students was also very rewarding, making me feel very close to them. In spite of my inexperience in teaching, I felt able to understand the students' problems, to identify their needs and meet their expectations. After all, I was still a student myself and the proximity of age also contributed to my success in this area.

The next seven school years were spent at different schools, as I had to apply each year for the National Teachers' Recruitment⁵, even after I entered the Pedagogical Regional Board⁶. However, in 2005, after the change of the Portuguese Teachers' Recruitment system, teachers were allowed to apply only each three years. This new type of multiannual contractual tie was viewed as beneficial, because teachers were now able to spend three whole years at the same school, which meant in my case, the possibility of teaching the same students for a whole cycle – 3rd cycle⁷ and secondary level⁸. This new system also allowed a more effective involvement in school projects and a closer relationship to the students.

I got tenure in 2009, and was given the chance to apply for a school closer to my place of residence. This way I started working at my current school – *Secondary School Padre Benjamim Salgado* in Joane, Vila Nova de Famalicão, a school recently converted into *Agrupamento de Escolas de Padre Benjamim Salgado* and thus includes regular schooling from Kindergarten up to the 12th grade, but also offers courses in diverse areas for adults.

Throughout the thirteen years since I finished the training and got my certification as a teacher, my principal function has been to teach students from the regular 7th grade till the 12th grade. However, I had also the opportunity to teach English to some primary school pupils as an extracurricular activity. Although I was quite inexperienced in this age stage, it turned out to be a nice experience, permitting contact with a target group different from the one I was accustomed to until then. It allowed me some insight into the techniques, methodologies, resources and syllabus of English for

⁵ Concurso Nacional de Professores

⁶ Quadro de Zona Pedagógica

⁷ Students from the 7th, 8th and 9th grades

⁸ Students from the 10th, 11th and 12th grade

the 1st cycle of primary schooling. Besides, I was also given the chance to teach adult students in the night shift (*Ensino Recorrente* - students who returned to school after abandoning studies and joining the working world), *Cursos Profissionais*, *Cursos de Educação e Formação* (CEF) and students involved in projects like *Projeto de Integração, Educação e Formação* (PIEF). CEF and PIEF are courses specially intended for students with differentiated needs and difficulties, as far as learning is concerned. Additionally, they are also connected to indiscipline, demanding from the teachers a lot of strength to improve the students' interest, motivation and knowledge about a specific area, i.e. cooking, photography, carpentry, hairdressing and cosmetics, as well as to develop values and skills related to punctuality, awareness of duties and respect for the others, which are basic rules, necessary for their efficient integration in society. The learning of the English language is also compulsory for these courses because of the added values it offers for future life in the labour market. These special teaching programmes have contributed to the constant training and enrichment of my own abilities and teaching skills, fostering the learning of new practices and raising my awareness to new problems and, consequently, to the need of an endless search for new answers, solutions, strategies, methods and resources capable of promoting more appealing lessons and successful learning to my students. This perception has always compelled me to sign up for workshops and conferences on multiple subjects, for teacher training courses as well as for this Masters, as they constitute great opportunities for my professional development. For the same reason and whenever I was given the chance to, I have also attended some courses on Information and Communication Technology, so as to integrate, with increasing frequency and proficiency, computer based technology into my lessons. Technology has evolved considerably since I left university, which demands a constant upgrade, so as to adjust to the current era and meet the students' expectations. Moreover, as some of the workshops I attended were certified, they functioned in terms of updates complementing the knowledge provided by the academic subjects (See certificates in Appendix 21⁹).

Besides teaching English, I have also taught *Estudo Acompanhado* and *Formação Cívica*, two areas devoted to the full development of the students, the former being an opportunity to help students in the learning process by teaching learning techniques and strategies, teaching how to be organised and resourceful and guiding

⁹ Due to the extensive number of certificates, only those related to accredited courses have been attached.

them in issues they feel uncomfortable about; and the latter, an area usually appointed to the class teacher¹⁰ and whose main aim is to develop students in terms of civic and attitudinal questions. I was also the representative of the English teachers' group at school for a year and have also been responsible for the coordination among teachers teaching a specific grade or level.

Being a class teacher means a lot of work and responsibilities, but at the same time, it is one of the most significant and rewarding tasks in the teaching profession. On the one hand, the class teacher plays a central role in the coordinating process among the teachers, not only as far as teaching and the assessment process are concerned, but also in terms of interdisciplinary activities. This requires a lot of cooperation among the teachers from the class, in order to allow monitoring of the whole process. As a class teacher I have been involved in some class projects which focussed on civic values and citizenship, dealing with issues like *Bullying* and *Discrimination*. On the other hand, the class teacher is the bridge between school and parents, shouldering a huge responsibility regarding school-home cooperation. Concerning the students, a class teacher should be a role model, encouraging and guiding students throughout the learning process, expressing understanding and availability to solve any kind of problems that may occur. I believe I have always strived to meet my students' needs and interests in an efficient and inspiring way and my effort has been recognized, as can be seen through the last evaluation of my teaching performance. (See Appendix 22)¹¹.

Cooperation and willingness have always guided my work at school. I have been involved in several (inter)disciplinary activities and on every occasion my collaboration was asked for. However, there is one project that was particularly significant for me in terms of contemporary interest. This project was presented to our school by OIKOS – Cooperation and Development¹² - and was particularly intended for 10th grade students and the area of *Formação Cívica* under the supervision of the class teacher. The project is entitled *(En)Forced and (Un)Equal – Against Human Trafficking and Labour Exploitation*¹³ and it belongs to a series of projects on Education for Global Citizenship. It aims to inform and make students and society aware of problems like discrimination, child labour, human exploitation and labour trafficking, still very common within

¹⁰ Diretor de Turma

¹¹ Avaliação de Desempenho Docente 2010-11.

¹² A Portuguese non- profit-making association internationally recognized as an International Non-governmental Organization whose aim is worldwide development.

¹³ (Es)forçadas e (des)iguais – Contra o Tráfico de Seres Humanos e Exploração Laboral.

vulnerable communities of the surrounding area of Vila Nova de Famalicão, as well as to teach about human rights and advise about available legal mechanisms for protection. Although I worked with the students of my 10th grade class in the scope of the project, using the materials and resources provided by the organization, I also managed to introduce these issues to students from different levels in the English lessons, mainly to the 11th grade students, related to the socio-cultural component of the *Portuguese National Secondary Level Syllabus for English* (Moreira, G.(coord.) *et al*, 2001-2003)¹⁴ in the domains of reference dealing with culture, multiculturalism, human rights and citizenship. My involvement in this project and the worthwhile results I was able to achieve throughout the school year 2011/12, along with the significance issues connected to human rights have in today's society, as well as the desire to expand my knowledge in these areas and to provide increasingly motivating lessons to my students, constitute the key reasons for the choice of the theme of this dissertation.

Moreover, the fact that over the years I have had heterogeneous classes which often included students from different religions, races and nationalities, has led to the need to broaden my knowledge in these areas so as to promote the discussion of ideas and the sharing of various experiences with a view to developing critical skills, encouraging the acquisition of values, ethical principles and a spirit of openness and acceptance of difference.

¹⁴ Programa de Inglês – 10º, 11º e 12º Anos (Nível de Continuação).

Part II

2.1. Culture and Multiculturalism

*“Cultural difference should not separate us from each other,
but rather cultural diversity brings a collective strength
that can benefit all of humanity.”*

Robert Alan Silverstein¹⁵

Defining culture is not an easy task and, although the aim of this dissertation is not to explore exhaustively the meaning of culture, this concept is in fact, due to its wide scope and relevance to the teaching of a foreign language, an aspect that requires some considerations. Actually, the concept of culture is in a common sense viewed as everything produced by man composing customs, traditions, habits, beliefs, and values shared by one people which distinguish them from other peoples from other regions or countries. Aspects like works of art, music, literature, also belong to culture, but are usually seen as reserved for literate people. However, culture is far more than this superficial concept. Several definitions have been put forward by academics and researchers stressing different aspects according to the sociological, anthropological, behaviourist, biological or psychological, among many other perspectives, they support. Nevertheless, “no single definition has yet won universal acceptance, and it must be acknowledged that none is completely cleareddged” (Collier's Encyclopedia, 1992: 559).

Another relevant point to take into account when analysing the meaning of culture, as far as language teaching is concerned, is the fact that its perception has changed throughout time. In the past, culture was perceived as universal and as something that could be possessed, being at the same time a sign of education and literacy. This type of culture, which was well-defined in language curricula and is still clearly represented and sometimes even privileged in most coursebooks used at school nowadays, is often referred to as “big/capital C Culture” and “achievement culture” (Tomalin & Stempleski, 1993: 6-7), as “culture as the *best* of everything in human life” (Brooks, cited in Lebedko, 1999: 1) or culture as “the best which has been thought and

¹⁵ American Writer, Artist and Social Activist, born in 1959.

said in the world” (Arnold, 1869: viii). This category of culture includes academic subjects, institutions, literature, art and sports about which students should be taught. In contrast, and due to several influences and studies developed in social sciences, as well as an increase in immigration especially in the second half of the 20th century, the notion of culture has been widened. As a result, a new approach to teaching culture appeared and new methodologies for language teaching started to emerge. In addition to factual and academic aspects of culture, social aspects and behaviour started playing an important role. Culture with “little c” also known as “behaviour culture” (Tomalin & Stempleski, 1993: 6) or as mentioned by Brooks “as *everything* in human life” (cited in Lebedko, 1999: 1) includes “culturally-influenced beliefs and perceptions, especially as expressed through language, but also through cultural behaviours that affect acceptability in the host community” (Tomalin & Stempleski, 1993: 6-7). Byram shares this same view and clarifies that “there is a ‘social’ definition of culture, in which culture is a description of a particular way of life, which expresses certain meanings and values not only in art and learning but also in institutions and ordinary behaviour”¹⁶ (1989: 80). This approach completes the previous view and seems visibly to fulfil the aim of permitting students not only to be linguistically skilled, but also socially competent. In other words, a cultural behaviour-centred language teaching expects to enable students to “communicate with each other across linguistic and cultural boundaries” and consequently “meet the needs of a multilingual and multicultural Europe”, as recommended by the *Common European Framework of Reference for Languages: Learning, teaching, assessment* (2001: 3).

Bearing this train of thought in mind, Goode *et al* (2000) express a much ampler definition of culture that concentrates the views this dissertation focuses on. The authors define culture as

an integrated pattern of human behaviour that includes thoughts, communications, languages, practices, beliefs, values, costumes, courtesies, rituals, manners of interacting and roles, relationships and expected behaviors [sic] of a racial, ethnic, religious or social group; and the ability to transmit the above to succeeding generations (cited in Peterson & Coltrane, 2003).

¹⁶ The notion of culture as “a whole way of life, material, intellectual and spiritual” was first expressed by British author Raymond Williams in *Culture and Society: 1780-1950* (1960: xiv).

In this perspective, culture must be regarded as a whole, as a pattern in which different components are interwoven playing parallel roles and establishing connections. Only in this way does culture become meaningful and provides a logical background to language learning and teaching. In fact, eminent researchers like Kramsch and Byram are unanimous in regarding Language and Culture as inseparable, impossible to dissociate one from the other. Language and Culture are, actually, two entities that complement each other. This mutual reinforcing is confirmed by Byram who states that “Language is not simply a reflector of an objective cultural reality. It is an integral part of that reality through which other parts are shaped and interpreted” (1991: 18). Thus, it is understandable why culture constitutes a vital component of language learning and justifies the need for its integration in teaching, particularly, as aforementioned, in a multicultural world.

We live in an increasingly diverse society, in which different races, ethnicities and, consequently, different languages, customs, beliefs, and religions, or better said, different cultures, must coexist, and should have equal rights. This type of society is commonly known as multicultural. Multiculturalism can be perceived as a result of globalisation and immigration. The current economic situation and the precarious financial condition people face nowadays contribute to mobility in search of better living and working conditions. On the other hand, the aspiration for new skills and spirit of adventure encourage young people especially to seek new experiences outside their native country. However, being linguistically competent is not enough in a multicultural society. There is the need to be aware of cultural aspects in order to be able to communicate and interact properly and avoid being misunderstood, not only linguistically but also ethically, i.e. considering that some practices, gestures, beliefs and principles regarded in one community as perfectly right, may be considered by another one as immoral, obscene and unacceptable. It is important to bear in mind that each people has its own way of communicating, which reflects beliefs, customs, traditions, and values that may be easily misinterpreted and perceived as impolite by the native and/or target language speakers if used improperly (Peterson & Coltrane, 2003).

Within multicultural societies it is not uncommon to witness conflicts, prejudice, and discrimination. These are a direct consequence of the lack of cross-cultural communication skills and absence of basic values like tolerance, respect and acceptance of the other, which constitute the basis of a democratic society - an idyllic place where being different should be respected and where freedom, peace and equality should

triumph. As Silverstein says, being different is not a reason for separation, but rather a sign of strength. These skills and values are the main goals of a multi- and intercultural education which should also be promoted by the foreign language teacher.

2.2. The Intercultural Dimension in Language Teaching

*“Intercultural dialogue is the best guarantee
of a more peaceful, just and sustainable world”*

Robert Alan Silverstein

The intercultural principles for language teaching are set forth by multiple documents which interrelate with each other and, simultaneously, set the basis for new and gradually more exhaustive understanding of Intercultural Education. Within the purpose of this study, it is pertinent to analyse the meaning of the Intercultural Dimension of Language Teaching, as embodied by the *Common European Framework of Reference for Languages: Learning, teaching, assessment* published by the Council of Europe (2001), by the recommendations published by the Portuguese National Council of Education (2001)¹⁷, by the Portuguese syllabi, namely by the Secondary Level Syllabus for English (Moreira, G. (coord.) *et al*, 2001-2003)¹⁸, by the UNESCO's *Guidelines on Intercultural Education* (2006), as well as by many other writings, among which those by Michael Byram, Geneviève Zarate, Barry Tomalin, Manuela Guilherme, to name just a few, assume a particular significance.

In line with these documents and with Silverstein's citation above, the essence of the Intercultural Dimension in Language Teaching is

to help language learners to interact with speakers of other languages on equal terms, and to be aware of their own identities and those of their interlocutors. It is the hope that language learners who thus become 'intercultural speakers' will be successful not only in communicating information but also in developing a human relationship with people of other languages and cultures (Byram, Gribkova, & Starkey, 2002: 7).

Living in a world full of diversity, where different languages and cultures interact with each other, and bearing in mind the idea that language and culture cannot be dissociated, it becomes clear that people need to acquire skills that allow them to integrate into any society in an efficient way. The best place to start this process is,

¹⁷ Conselho Nacional de Educação.

¹⁸ Programa de Inglês – 10º, 11º e 12º Anos (Nível de Continuação).

undoubtedly, at school, the foreign language teacher playing a very significant part in it, as he/she gives the students the tools that permit communication and interaction.

Accepting the view that “learners need not just knowledge and skill in the grammar of a language but also the ability to use the language in socially and culturally appropriate ways” (Byram, Gribkova, & Starkey, 2002: 7), the language teacher will have a double role to play. On the one hand, there is the need to teach the language as a system, taking into account all the linguistic components, i.e. vocabulary, grammar, semantics, phonological aspects involving the four skills- listening, reading, speaking, and writing. On the other hand, the language teacher is supposed to make students aware that in any human interaction, and more intensely in different social realities, each individual stands for a specific social and cultural background. As these precise backgrounds influence communication, it is vital that the teacher, without attempting to change the learner’s own values, principles and perception of the target culture, is able not only to raise “cultural awareness”, a concept used by Tomalin *et al* to refer to “sensitivity to the impact of culturally-induced behaviour on language use and communication” (1993: 5), but also promote “cross-cultural awareness”. The latter, covers “life and institution, beliefs, and values, as well as everyday attitudes and feelings conveyed not only by language, but by paralinguistic features such as dress, gesture, facial expression, stance, and movement” (*ibid*: 5). Byram and Zarate are clearly persistent in calling attention to this dimension of language teaching and in outlining “interculturality” as an educational objective. In fact,

using a foreign language in a way which shows understanding of its sociocultural dimension does not mean abandoning one’s own cultural identity in order to become a carbon copy of native speakers, but rather developing a more complex personality in which both cultures interact, enabling the learner to bridge the cultural gap (Byram & Zarate, 1997: 6)

For a well-planned and successful teaching both aspects – *cultural awareness* and *cross-cultural awareness*, should be accomplished simultaneously. However, it is not simple to outline this area of culture, and so there have been some attempts to provide a framework for simplifying the development of cultural awareness and cross-

cultural communication. Adapted from Ned Seelye's¹⁹ goals of cultural instruction, Tomalin and Stempleski defined the following aims:

1. To help students to develop an understanding of the fact that all people exhibit culturally-conditioned behaviours.
2. To help students to develop an understanding that social variables such as age, sex, social class, and place of residence influence the ways in which people speak and behave.
3. To help students to become more aware of conventional behaviour in common situations in the target culture.
4. To help students to increase their awareness of the cultural connotations of words and phrases in the target language.
5. To help students to develop the ability to evaluate and refine generalizations about the target culture, in terms of supporting evidence.
6. To help students to develop the necessary skills to locate and organize information about the target culture.
7. To stimulate student's intellectual curiosity about the target culture, and to encourage empathy towards its people (1993: 7-8).

In the same line of thought, Byram *et al* clarify that

The 'intercultural dimension' in language teaching aims to develop learners as intercultural speakers or mediators who are able to engage with complexity and multiple identities and to avoid the stereotyping which accompanies perceiving someone through a single identity. It is based on perceiving the interlocutor as an individual whose qualities are to be discovered, rather than as a representative of an externally ascribed identity. Intercultural communication is communication on the basis of respect for individuals and equality of human rights as the democratic basis for social interaction. (Byram, Gribkova, & Starkey, 2002: 9)

The intercultural dimension contributes among other things to a better understanding of people, acceptance and tolerance towards other cultures, behaviours, perspectives, beliefs and values and, consequently, to "an enriching" interaction (Byram, Gribkova, & Starkey, 2002: 10). Thus, the development of "skills, attitudes, and awareness of values" are the language teacher's role "just as much as to develop a knowledge of a particular culture or country", emphasizing the fact that all language teachers "should promote a position which *acknowledges respect for human dignity and equality of human rights as the democratic basis for social interaction*" (*ibid*: 13). This same view is shared by Guilherme, who considers that Human Rights Education and Education for Citizenship have to be a compulsory component of language and culture teaching (2002: 207).

¹⁹ *Teaching Culture* (1988) referenced in Tomalin & Stempleski, 1993

Refuting the idea that to be a successful and perfect “intercultural speaker or mediator” one has to be perfect and completely interculturally competent, be a native teacher or have a close contact to the target country/ culture, Zarate, explains that the intercultural speaker is the language learner “as opposed to a native speaker”, stressing that “he or she is seen as somebody who crosses frontiers, and who is to some extent a specialist in the transit of cultural property and symbolic values” (1997: 11).

The ‘best’ teacher is neither the native nor the non-native speaker, but the person who can help learners see relationships between their own and other cultures, can help them acquire interest in and curiosity about ‘otherness’, and an awareness of themselves and their own cultures seen from other people’s perspectives (Byram, Gribkova, & Starkey, 2002: 10)

Additionally, Byram *et al* highlight five factors, considered as the basis for intercultural competence:

- “**Intercultural attitudes** (*savoir être*) – curiosity and openness, readiness to suspend disbelief about other cultures and beliefs about one’s own”;
- “**Knowledge** (*savoirs*) – of social groups and their products and practices in one’s own and in one’s interlocutor’s country, and of the general processes of societal and individual interaction”;
- “**Skills of interpreting and relating** (*savoir comprendre*) – ability to interpret a document or event from another culture, to explain it and relate it to documents or events from one’s own”;
- “**Skills of discovery and interaction** (*savoir apprendre/faire*) – ability to acquire new knowledge of a culture and cultural practices and the ability to operate knowledge, attitudes and skills under the constraints of real-time communication and interaction”;
- “**Critical cultural awareness** (*savoir s’engager*) – an ability to evaluate, critically and on the basis of explicit criteria, perspectives, practices and products in one’s own and other cultures and countries” (2002: 11-13).

These *savoirs* are centred on the need of “a comparative analysis with [the] learners’ own culture” in what concerns similarities and differences, on promoting

critical thinking, learning through experiencing and interpreting answers. This will lead to mutual understanding and acceptance and contribute to the development of responsible citizens and, therefore, to a more peaceful and more tolerant world (*ibid*).

Tomalin *et al* in *Cultural Awareness* (1993) guide teachers throughout this process of promoting “cultural awareness” and “cultural interaction” suggesting numerous activities suitable for the classroom capable of engaging the learner in the cultural learning process. These activities, besides helping students to understand English-speaking-cultures, enable cross-cultural understanding as well. By doing so, students become more familiar with their own culture at the same time that they start feeling motivated to establish comparisons between the target culture and their own culture and “thus overcome potentially embarrassing problems arising from different conventions of behaviour, politeness, and gestures” (back cover). Students are also encouraged to learn more about the target culture and challenge stereotypes, prejudices and preconceived images of the target peoples/ countries, which is essential to achieve intercultural competence, as viewed by Byram (2002: 27-28).

Concentrating the attention on the language teaching scenario, the values, as put forward by Byram and Tomalin, are expressed in a similar way by the *Common European Framework of Reference for Languages* (2001).

The *Common European Framework of Reference for Languages: Learning, teaching, assessment* is a relevant document as far as language teaching in Europe is concerned, being an effort to regulate the language syllabus and curriculum guidelines in Europe and this way minimize difficulties resulting from different educational systems. Moreover, it intends to homogenize objectives, procedures, practices, and assessment through common reference levels of language ability among all languages of the European Union; however without imposing, rather aiming to be a “reference for languages” (Council of Europe, 2001: 1).

This document is a clear response to globalization and of the awareness of the increasing mobility, especially across Europe, as well as of the acknowledgment

that the rich heritage of diverse languages and cultures in Europe is a valuable common resource to be protected and developed, and that a major educational effort is needed to convert that diversity from a barrier to communication into a source of mutual enrichment and understanding [and] to promote mutual understanding and tolerance, respect for identities and cultural diversity through more effective international communication (Council of Europe, 2001: 2-4).

In this context, it is important to mention that the *Common European Framework of Reference for Languages* centres the elaboration of language curricula on an intercultural methodology, defending the idea that

in an intercultural approach, it is a central objective of language education to promote the favourable development of the learner's whole personality and sense of identity in response to the enriching experience of otherness in language and culture (Council of Europe, 2001: 1).

In order to attain the above mentioned "development of the learner's whole personality", be a "competent intercultural speaker" and to allow successful and democratic interactions, as described previously, especially taking into consideration Byram's point of view, the *Common European Framework of Reference for Languages*, highlights four general competences: "Declarative knowledge (*savoir*)", "Skills and know how (*savoir-fair*)", "Existential competence (*savoir-être*)" and "Ability to learn (*savoir-apprendre*)" (Council of Europe, 2001: 101-108).

Within the "Declarative knowledge (*savoir*)", besides the "knowledge of the world" meaning the "factual knowledge concerning the country or countries in which the language is spoken, such as its major geographical, environmental, demographic, economic and political features" (*ibid*: 101-102), two other competences assume particular relevance for this study towards teaching in an intercultural perspective: the "Sociocultural knowledge" and "Intercultural awareness" (*ibid*: 102-103). The "Sociocultural knowledge" is the "knowledge of the society and culture of the community or communities in which a language is spoken" as for example issues related to "everyday living; living conditions; interpersonal relations; values, beliefs and attitudes; body language; social conventions and ritual behaviour" (*ibid*: 102-103) and "Intercultural awareness" means the "knowledge, awareness and understanding of the relation (similarities and distinctive differences) between the 'world of origin' and the 'world of the target community'" (*ibid*: 103). "Sociocultural knowledge" and "intercultural awareness" enable the user/learner to develop a wide range of abilities that will lead to the development of an individual who is aware of his own culture and capable of seeing beyond it.

In this chain of thought, the “Intercultural skills” (*ibid*: 104-105) belonging to the competence of “Skills and know-how (*savoir-faire*)” take up a pertinent role. In fact, the user/learner should have

the ability to bring the culture of origin and the foreign culture into relation with each other; cultural sensitivity and the ability to identify and use a variety of strategies for contact with those from other cultures; the capacity to fulfil the role of cultural intermediary between one’s own culture and the foreign culture and to deal effectively with intercultural misunderstanding and conflict situations and the ability to overcome stereotyped situations (*ibid*).

The aforementioned competences will culminate in the building of the learner’s own individual personality, an essential part in learning, communication and interaction, “characterised by the attitudes, motivations, values, beliefs, cognitive styles and personality types”, in other words, “Existential competence (*savoir-être*)” (*ibid*: 105). Within these aspects, the ones most susceptible of affecting learning and interaction may be included in

attitudes, such as the user/learner’s degree of: openness towards, and interest in, new experiences, other persons, ideas, peoples, societies and cultures; willingness to relativise [sic] one’s own cultural viewpoint and cultural value-system; willingness and ability to distance oneself from conventional attitudes to cultural difference” as well as “personality factors” as for example “enterprise/timidity; optimism/pessimism; introversion/extroversion; rigidity/flexibility; open-mindedness/closed-mindedness; spontaneity/self-monitoring; (lack of) self-awareness;... (*ibid*: 105).

Finally, the *Common European Framework of Reference for Languages* adds a last competence - the “Ability to learn (*savoir-apprendre*)”, challenging the learners to “observe and participate in new experiences and to incorporate new knowledge into existing knowledge, modifying the latter where necessary” (*ibid*: 106). In an intercultural learning/ teaching perspective, the “Heuristic skills”, visibly play the most significant role, as they enable the user/learner

to come to terms with new experiences (new language, new people, new ways of behaving, etc.) and to bring other competences to bear (e.g. by observing, grasping the significance of what is observed, analysing, inferencing, memorising, etc.) (*ibid*: 108).

These general competences along with Byram's *savoirs*, undoubtedly relate to each other and can be seen as complementary to the UNESCO's *Guidelines on Intercultural Education*.

For UNESCO, Education, and subsequently, Intercultural Education has to be considered within a Human Rights perspective taking into account the values expressed by *the Universal Declaration of Human Rights* (1948):

Education shall be directed to the full development of human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial and religious groups, and shall further the activities of the United Nations for the maintenance of peace. (Art. 26.2, *Universal Declaration of Human Rights*, 1948, cited in UNESCO, 2006: 7)

In addition, the UNESCO's *Constitution* (1945) declares "as indispensable the wide diffusion of culture and the education of humanity for justice and liberty and peace" considering "mutual understanding and a truer and more perfect knowledge of each other's lives" as crucial. (UNESCO, 2006: 7)

By contrasting the difference between Multiculturalism and Interculturalism and its implications in the educational field, and in line with what has previously been discussed in "Culture and Multiculturalism", it becomes clear that while living in a multicultural world, it is not only necessary for people from different cultural background to coexist, but also to interact positively with each other. In this setting, education has to enclose "multicultural education" along with "intercultural education" (UNESCO, 2006: 15-16).

Multicultural education uses learning about other cultures in order to produce acceptance, or at least tolerance, of these cultures. Intercultural Education aims to go beyond passive coexistence, to achieve a developing and sustainable way of living together in multicultural societies through the creation of understanding of, respect for and dialogue between the different cultural groups. (UNESCO, 2006: 16)

In fact, *understanding*, *respect*, and *dialogue* are recurrent ideals in all documents regarding intercultural education, and are closely linked to the principles for an intercultural approach to education as suggested by UNESCO: "learning to know",

“learning to do”, “learning to live together,” and “learning to be”. These principles can be easily related to the competences outlined by the *Common European Framework of Reference for Languages* and the *savoirs*, as viewed by Byram.

In the Portuguese context, there are two useful documents to be considered within the purpose of this study: *The recommendation no.1/2001* published by the Portuguese National Council of Education- *Minorias, educação intercultural e cidadania*, (Conselho Nacional de Educação, 2001) and the current *Portuguese National Secondary Level Syllabus for English* (Moreira, G. (coord.) *et al*, 2001-2003).

The recommendation no.1/2001 published by the Portuguese National Council of Education- *Minorias, educação intercultural e cidadania*, (Conselho Nacional de Educação, 2001), in the same line of thought, recognizes the growing of the Portuguese Society as a multicultural one and, consequently, draws attention to the need for schools adopting attitudes that protect minorities, deconstruct stereotyped images, and so consent to peaceful acceptance, mutual understanding, equal rights and respectful coexistence, as established by the *Portuguese Constitution*:

Todos têm o direito ao ensino com garantia do direito à igualdade de oportunidades de acesso e êxito escolar (...) o ensino deve contribuir para a superação de desigualdades económicas, sociais e culturais, habilitar os cidadãos a participar democraticamente numa sociedade livre e promover a compreensão mútua e o espírito de solidariedade (artigo 74º, cited in Conselho Nacional de Educação, 2001: 4391).²⁰

In this context, intercultural education becomes meaningful as it leads to understanding and acceptance in multicultural societies and promotes the respect for the otherness as well as interest towards other habits, beliefs, traditions, not with the intention of changing the students’ values or reducing differences, but rather to encourage awareness, observation, comparison and enrichment on a social and personal level (Conselho Nacional de Educação, 2001: 4391; Byram, Gribkova, & Starkey, 2002: 13; UNESCO, 2006; Conselho Nacional de Educação, 2012).

²⁰ Everyone has the right to education with the guarantee of the right to equal opportunities of access and success at school (...) teaching must contribute to the overcoming of economic, social and cultural inequalities, enable citizens to participate democratically in a free society and promote mutual understanding and the spirit of solidarity (my translation).

The current *Portuguese National Secondary Level Syllabus for English* (Moreira, G. (coord.) *et al*, 2001-2003) was developed in light of the orientations provided by the Portuguese National Council of Education and by the Council of Europe, specifically through the *Common European Framework of Reference for Languages: Learning, teaching, assessment*. So, it is not surprising that the previously mentioned viewpoints are also present in multiple part of the syllabus.

Starting from the recognition of the importance of the English Language worldwide, as a language spoken in the five continents and owning an identity that does not belong to the native speakers only, this syllabus intends mainly to set

English in the framework of European cultural and linguistic plurality, highlighting the importance of developing active and interactive skills in English in order to promote a participatory integration in the European citizenship (Moreira G., 2003; Moreira G. (coord.) *et al*, 2001-2003: 2).

Indeed, Moreira, the coordinator of the mentioned syllabus, clarifies that its aims “are structured to encourage learners to develop their skills in English and in relation to English speaking cultures, while contributing to their civic education and promoting personal and social development” (Moreira, 2003).

Along with the “Interpretation and Production of Text” and “the English Language”, “the Socio-cultural Dimension” form the three components of the syllabus, the latter being the one that assumes most importance in the context of this study. Although the three components are interrelated and cannot be disconnected from each other, it is the Socio-cultural Dimension and its underlying domains of reference, taking as noteworthy examples *A World of Many Languages*(10th grade); *A Multicultural World*(11th grade); *Citizenship and Multiculturalism*(12th grade), that contribute largely to meeting the syllabus objective “to interact with English speaking countries in the world, revealing openness and respect for cultural difference” (Moreira G., 2003; Moreira, G. (coord) *et al*, 2001-2003: 6). So as to achieve this purpose, the syllabus presents the following goals:

to develop awareness of learners own socio-cultural world and of the way in which this relates to the intercultural world of others; to develop intercultural communication skills; to widen socio-cultural knowledge about English speaking countries and to develop civic and ethical attitudes and values which favour intercultural understanding and relationships (*ibid*: 24).

Reinforcing what has been discussed previously, as far as the role of the language teacher is concerned, Moreira concludes that

the teacher is thus challenged to broaden the scope of his/her teaching activities, contextualizing the strategies and tasks being promoted within the frame of reference outlined above. This does not imply expertise in the histories, cultures and literatures of the English speaking world, rather it requires the willingness to explore, and to encourage learners to explore, other realities and other worlds, to bring texts from diverse cultural sources into the classroom and to focus on the fostering of interest in cultural difference and a questioning attitude towards stereotypes and taken-for-granted understandings of otherness. (Moreira G., 2003; Moreira G. (coord.) *et al*, 2001-2003: 12, 40)

The *fostering of interest in cultural difference* and the *questioning attitude* as put by Moreira can be interpreted as the basis for “critical cultural awareness” in the way it was presented before. The same view is also shared by Guilherme while stating that

critical cultural awareness is a most desirable goal for foreign language education, and that the foreign language curriculum needs to take on a more critical dimension in both its content and instruction practices, challenge every language and culture educator to play a much pro-active role in the creation of a critically aware and reflective citizenry for the future (2002: ix).

Language and culture curriculum, if developed and taught from a critical cultural perspective, is perhaps the most suitable area of the curriculum to develop citizens who are critically and socially responsible inhabitants of the planet (*ibid*: x).

2.3. Education for Citizenship

*“As global citizens,
it is our responsibility to become active participants in our democracy,
and to make sure that everyone’s civil rights are protected.”*

Robert Alan Silverstein

Indeed, the concepts of intercultural education, i.e. the challenge of becoming an intercultural speaker/mediator, skilled at looking at different ways of living, customs, beliefs and traditions in a respectful way and regarding social interactions as a mutual enrichment, are effectively signs of citizenship.

The attempt to define citizenship may not be a very easy one. Actually, this concept is frequently labelled as ‘polysemous and contested’ (Starkey, 2002: 7). According to the Oxford Dictionary, *citizenship* means first, “the legal right to belong to a particular country” and second, “the state of being a citizen and accepting the responsibilities of it” (Oxford, 2000: 211), whereas *citizen* means first, “a person who has the legal right to belong to a particular country and second, “a person who lives in a particular place” (Oxford, 2000: 210). Out of these definitions, may be concluded that citizen and citizenship are commonly linked to the concepts of nation, nationality and, subsequently, to the underlying concepts of civic and political duties and rights, as stated by Silverstein in the citation above. In the same line, these concepts suggest that citizens while living in community “recognize that they have something in common” sharing, among other aspects, the same language, history, religion and goals (Starkey, 2002: 7).

However, “although citizenship is often closely associated with nationality, it is a freestanding and independent concept” (*ibid*). In fact, citizenship can be analysed in a much wider perspective than being just confined to a country. It can be experienced at a “local level”, that is, in a small community, or encompass several nations, in other words, “at supranational levels such as Europe” (*ibid*). Thus, this concept is likely to be transposed to a worldwide level, in a way that it is acceptable to talk about “world citizenship” or “global citizenship” as mentioned by Starkey (*ibid*) and by Silverstein. The enlargement of this concept is a visible result of the era of globalization, and the

need to clarify principles, to define procedures, systematize practices not only on a political and economic level, but also on a social and educational one. This has been the aim of numerous organizations and structures worldwide, such as the European Union, the Council of Europe, the United Nations, UNESCO, UNICEF and Amnesty International, just to mention some of the most outstanding for the aim of this study. Endless documents, recommendations, protocols have been produced out of prior documents committed to citizenship, such as *The Universal Declaration of Human Rights* (1948) or *The European Convention On Human Rights* (1950), to guide political, social and educational agents and individuals towards citizenship on an international level. The *Common European Framework of Reference for Languages: Learning, teaching, assessment* (2001), the UNESCO's *Guidelines on Intercultural Education* (2006), the Portuguese syllabi, and other literature on intercultural education are some examples.

Another reference document for the Portuguese context is the *Lei de Bases do Sistema Educativo* (Lei 46/86 from 14 October and the reform in Lei 49/2005 from 31 August), which establishes the legal framework of the Portuguese educational system. This document states that the Portuguese State has as its principles: to promote the global development of individuals as free, responsible and autonomous citizens; to improve the acquisition of civic and moral values; to enable the development of critical analysis skills and mind openness, so as to make young people able of taking informed action and thus allow engagement in social transformation on a nationally and internationally level. According to this document,

A Educação promove o desenvolvimento do espírito democrático e pluralista, respeitador dos outros e das suas ideias, aberto ao diálogo e à livre troca de opiniões, formando cidadãos capazes de julgarem com espírito crítico e criativo o meio social em que se integram e de se empenharem na sua transformação progressiva (Lei de Bases do Sistema Educativo- Lei 49/2005 from 31 August, art.2º, n.º 4: 4)²¹

Contribuir para a realização do educando, através do pleno desenvolvimento da personalidade, da formação do carácter e da cidadania, preparando-o para uma reflexão consciente sobre os valores espirituais, estéticos, morais e cívicos (...); Assegurar a formação cívica e moral dos jovens; (*ibid*, artº 3º, b), c): 4).²²

²¹ Education promotes the development of the democratic and pluralist spirit, respectful of others and their ideas, open to dialogue and the free exchange of opinions, forming citizens able to judge with critical and creative spirit, the social environment which they integrate and strive for its progressive transformation (my translation).

²² Contribute to the achievement of the student through full development of personality, building of character and citizenship, preparing him for a conscious reflection on the spiritual, aesthetic, moral and civic values (...); Ensure the moral and civic education of young people (my translation).

These aims are defined for the different cycles of the Portuguese System-Primary Schooling²³, Secondary Education²⁴ and University Studies²⁵ in a progressively more extensive way. So, as far as the secondary teaching is concerned, this framework assumes clearly more democratic goals than in the Primary Schooling, attempting to prepare young people for the integration in society and in the world of work, providing them with new experiences and abilities. In this line, the aims of secondary teaching in Portugal, as far as the development of citizenship is concerned, are

Formar, a partir da realidade concreta da vida regional e nacional, e no apreço pelos valores permanentes da sociedade, em geral, e da cultura portuguesa, em particular, jovens interessados na resolução dos problemas do País e sensibilizados para os problemas da comunidade internacional; (...) favorecer o desenvolvimento de atitudes de reflexão metódica, de abertura de espírito, de sensibilidade, e de disponibilidade e de adaptação à mudança; (Lei de Bases do Sistema Educativo- Lei 49/2005 from 31 August, art.9º, d),g): 6).²⁶

In fact, the role of school in this process is so significant, that the year 2005 was declared as the “European Year of Citizenship through Education” by the Council of Europe, with the aim of bridging political policies and educative practice and this way promoting Education for Democratic Citizenship and Human Rights among the European member states.

As stated by the Council of Europe,

Education for Democratic Citizenship and Human Rights is a set of practices and activities designed to help young people and adults play an active part in democratic life and exercise their rights and responsibilities in society. Education for democratic citizenship encompasses other related concepts, such as peace and intercultural education. Human rights education is the core and indivisible part of democratic citizenship education (Council of Europe)²⁷

²³ Ensino Básico (1º, 2º e 3º ciclos – 1st to 9th grade)

²⁴ Ensino Secundário (10th-12th grade)

²⁵ Ensino Superior

²⁶ To educate, from the concrete reality of regional and national life, and in appreciation for the permanent values of society, in general, and of the Portuguese culture, in particular, young people interested in solving the country's problems and sensitized to the problems of the international community; (...) to encourage the development of methodical reflection, attitudes of open-mindedness, sensitivity, and availability and adaptation to change (my translation).

²⁷ Retrieved July 31, 2012, from Education for democratic citizenship and human rights: <http://www.coe.int/what-we-do/education-and-sports/citizenship>

This definition, again, emphasises the importance of intercultural education as a way to achieve “a freer, more tolerant and just society based on solidarity, common values and cultural heritage enriched by its diversity” (Council of Europe, 1999, cited in Starkey, 2002: 8). Additionally, it highlights human rights as the key for democratic citizenship education.

These principles are similarly recommended by the Portuguese National Council of Education, for example, in the *Recommendation no.1/2001 Minorias, educação intercultural e cidadania*, (Conselho Nacional de Educação, 2001) and in the *Recommendation n.1/2012- Recomendação sobre Educação para a Cidadania* (Conselho Nacional de Educação, 2012). In both documents there are several references to national and international literature on the importance of citizenship as well as on the procedures to implement it at school. Additionally, in alignment with the aims of citizenship, the subject of *Formação Cívica*, which was already compulsory until the 9th grade, was introduced in the 10th grade in the school year 2011-2012, since it was regarded as the ideal place for the implementation of all these principles and for the involvement of students, teachers and parents in activities and projects capable of enhancing citizenship. In fact, it was argued that “A Educação para a Cidadania inclui uma componente com espaço e tempo específico no currículo – Formação Cívica”²⁸ (Conselho Nacional de Educação, 2012: 2823). However, the latest revision of the curricular structure of the Portuguese educational system, enacted by the *Decreto-Lei n.º 139/2012* from 5th July (Ministério da Educação e Ciência: 2012), regards citizenship as a cross-curricular issue, which can and should be given attention in all subjects, thereby eliminating *Formação Cívica* as a specific subject from the curriculum.

Regarding citizenship as a cross-curricular issue is not surprising for foreign language teaching. Actually, by dealing with multiple contemporary themes using a wide range of materials and adopting methodologies and activities that foster speaking through debates and discussions as well as the analysis of documents and authentic materials, students are confronted with different realities and have a great opportunity to develop citizenship values. This can be easily illustrated by taking the specific problem of racism as an example.

²⁸ "Education for citizenship includes a specific space and time component in the curriculum – *Formação Cívica*" (my translation).

Racism is an ideology which is antagonistic to the policy of Education for Democratic Citizenship and Human Rights, since it disrespects the basic principle of equality and tolerance towards the rights of others. In fact, this problem, along with similar ones, i.e. xenophobia, violence, aggressive nationalism and religious intolerance, “constitute a major threat to the reinforcement of peace and democracy” (Council of Europe, cited in Starkey, 2002: 12). Just as proposed by the *Common European Framework of Reference for Languages: Learning, teaching, assessment*, foreign language teaching can fight against these ideologies by promoting thought-provoking activities, by stimulating students for the acceptance of the otherness, by raising cultural awareness, by deconstructing stereotypes, and obviously by teaching the language, a tool to communicate with others. These procedures will help students become responsible citizens. Starkey argues that

The teaching and learning of languages has an important part to play as an element of an interdisciplinary approach to a positive culture of antiracism. Whilst language learning by itself does not necessarily reduce or remove prejudices, when accompanied by other well-conceived educational experiences it can be a powerful contributor to a culture of human rights and equality (2002: 12).

The Portuguese National Secondary Level Syllabus for English acknowledges the importance of an education for citizenship through the learning of language by considering that

No contexto escolar, a aprendizagem de línguas assume, assim, um papel relevante na formação integral dos alunos, não apenas no que diz respeito aos processos de aquisição de saberes curriculares, como também na construção de uma educação para a cidadania. (...) Aprender línguas favorece o desenvolvimento de uma postura questionante, analítica e crítica, face à realidade, concorrendo para a formação de cidadãos activos, intervenientes e autónomos (Moreira G. (coord.) *et al*, 2001-2003:2).²⁹

²⁹ In the school context, language learning takes, this way, an important role in global education of students, not only as regards the processes of acquisition of curricular knowledge, but also in the construction of education for citizenship. (...) Learning languages promotes the development of a critical, analytical and questioning posture, in relation to reality, contributing to the education of active, intervenient and autonomous citizens (my translation).

Fomentar uma educação para a cidadania, promovendo uma cultura de liberdade, participação, cooperação, reflexão e avaliação, que desenvolva atitudes de responsabilização e intervenção pessoal e social (Moreira G. (coord.) *et al*, 2001-2003:6).³⁰

Bearing all the importance given to school in the matter of citizenship, one may conclude that schools can make a difference and promote change. They are effectively the ideal place for moulding the future generations into a progressively more democratic society and, consequently, help in the transformation of society into a better one.

...it is important to note that while schools are not the sole sites for implementing social change, they do offer an important terrain on which to provide future generations with new ways for thinking about the building of a more just society (Giroux, 1997 cited in Guilherme, 2002: 60).

³⁰ To promote citizenship education, promoting a culture of freedom, participation, cooperation, reflection and evaluation, which develops attitudes of responsibility and personal and social intervention (my translation).

2.4. Video and the English classroom

*“Film is one of the three universal languages,
the other two: mathematics and music.”*

Frank Capra³¹

In today's world, and more specifically in the teaching and learning scenario, it is important for the teacher to think about innovative and motivating strategies, methodologies, techniques, and resources capable of keeping the students' interest in learning about a particular issue. This search for original and appealing material, although common to teachers of all subjects, is, undoubtedly, one of the aspects foreign language teachers, and particularly English teachers, give most importance to. Stempleski states that “English teachers all over the world cry out for materials which can make English come alive for their students. TV, video, and the newer video-related technologies provide just such a resource.” (1995: 48, cited in Lebedko, 1999: 1)

In fact, although video has not been created specifically with the teaching purpose, it is acknowledged by authors as Stempleski, Arcario, Tomalin, Sherman, Roell, Clarke, among many others, as a very important tool in the educational field, emphasizing its importance in language learning. These authors use the term “video” to refer to a set of recorded programmes, in general, that can be viewed at any time in the classroom. Film is among these programmes and, as it is particularly on this resource that the present study focuses, the general characteristics assigned by these authors to video can be generally translated into film, being this the way in which the term video should be understood.

Stempleski and Tomalin, on the basis of several opinions and experiments of researchers and teachers worldwide, concluded that “the introduction of a moving picture component as a language teaching aid is a crucial addition to the teacher's resources.” (1990: 3).

A wide range of advantages of using video in the classroom are highlighted by many authors. Jane King states that “Video is a much more dynamic medium than a static text or a sound-only recording” (2002: 1), Stempleski describes it as part of “an

³¹ Italian born American Film Director, 1897-1991

enjoyable environment” (1995: 48, cited in Lebedko, 1999: 1) and Tomalin not only regards video as “visual and highly motivating”, but also as “one of the most successful ways of bringing the target language into the classroom” (in Stempleski & Arcario, 1992: 48). Some advocates of using video in the instructional process are equally convinced that these benefits have even more impact if authentic videos are used (Stempleski & Tomalin, 1990; Stempleski & Arcario, 1992; King, 2002; Sherman, 2003; Roell, 2010). In fact, “authenticity itself is an inducement” as argued by Sherman (2003: 2). Thus, programmes usually broadcast on television or at the cinema and available on DVD or on the internet, such as documentaries, trailers, commercials, feature films or games shows, turn video into “a wonderful resource for opening up the English-language world and can be used with great pleasure and profit – and very little sweat” (Sherman, 2003: 1).

In fact, authentic video, besides being easily accessible, cheap, and available in a great variety of forms, is constantly being renewed, offering the teacher new material to be used. As a familiar and enjoyed resource by almost everyone nowadays, regarded by Capra as “a universal language”, teachers can’t ignore it while planning their lessons. This tool will energize the classes, will improve concentration, and will keep students motivated. As Sherman puts it “the eye is caught, and this excites interest” (2003: 2). Moreover, by exposing students to natural language in real settings, videos enable students to experience learning of the English language in a much more realistic way than through conventional methods, usually only allowed for those who have the chance of studying in English-speaking countries or, at least, have a close contact to native English speakers. However, Sherman admits that most of the students do not have this chance, and so “authentic video helps to substitute for this experience; it brings the English-language world to the learner (2003: 3). In the same line, Stempleski and Tomalin defend the view that “using a video sequence in class is the next best thing to experiencing the sequence in real-life. In addition, video can take your students into the lives and experiences of others” (1990: 3). A similar view is presented by King, who declares that teaching/learning English through film, in spite of being realistic and meaningful for the learners, is also complementary to the resources offered by coursebooks and commonly used materials and practices.

Learning English by use of films compensates for all the shortcomings in the EFL learning experience by bringing language to life. It is a refreshing learning experience for students who need to take a break from rote learning of endless English vocabulary and drill practices, and replace it with something realistic, a dimension that is missing in textbook-oriented teaching. (King, 2002: 2)

Another strength credited to the usage of video and film in the classroom is the fact that it is versatile and adaptable to all ages and linguistic competences. These two aspects will obviously be determined by the teachers' imagination and creativity while planning lessons and activities, as well as by suitable film availability. Using film for teaching a foreign language is versatile, because it may serve endless purposes. Films may be used either to introduce new vocabulary and grammar structures or to reinforce them and foster understanding by showing their concrete use in real life situations. Video has the "power to motivate and to provide direct access to comprehension by putting language in context" (Stempleski & Tomalin, 1990: 4). Students are, simultaneously, exposed to different accents and tones, which are beneficial for improving pronunciation and familiarizing with different ways of speaking, extremely important in today's globalized world. Additionally, comprehension is facilitated "through *non-verbal aspects of communication*" as "gestures, expression, posture, dress and surroundings" (Stempleski & Tomalin, 1990: 4) at the same time that communication in the target language is encouraged (Stempleski & Arcario, 1992: 3). The notion that the traditional interaction in the classroom by only using conventional materials is not enough for a truly successful language acquisition, is also put forward by Sherman, who regards authentic video "as a language model", since "video provides a vast up-to-date linguistic resource of accents, vocabulary, grammar and syntax, and all kinds of discourse, which shows us language in most of its uses and contexts" adding that "drama video is particularly valuable because it illustrates the kind of interactive language most foreign-language students seldom encounter." (2003: 2).

By integrating film in the English lesson plan, the teachers while enhancing listening and speaking skills may also use video with the aim of developing reading or writing abilities. Listening, reading, oral, and written production can be developed through activities the teachers will have to select and prepare and which have to be consistent with the students' linguistic level, the lesson's aims, and the characteristics of the film. Authors like Stempleski, Tomalin, Arcario and Sherman reinforce the idea that there are no precise instructions or infallible formulas for using video in class. The

teachers have to analyse very carefully their aims, the results they want to achieve, what they want to explore and the class characteristics. Only after these fundamental steps can they select the type of approach they want to use for teaching with the film, and thus take the utmost of it. The aforementioned authors offer in their books valuable materials, ideas, techniques and “recipes”, which can easily be adapted to different films and students’ level in a motivating and imaginative way (Stempleski & Tomalin, 1990; Stempleski & Arcario, 1992; Sherman, 2003). In fact, Sherman argues that “any given sequence can be used in many different ways and for many different purposes” (2003:6). As for the type of approach, there are different possibilities. King believes that “the key to using films effectively mainly lies in the teacher’s ability in preparing students to receive the film’s message” (2002: 2-3), an opinion shared by Clarke, who defends “the value in teaching students the ‘grammar’ of film-making” (2011), this means that by making the students aware of the different types of shot (wide-, mid-shot or close-up), the “reading” of the film will be much easier.

This process, as aforementioned, is based on the teaching aims, time availability, the video/film characteristics, and the target class. Actually, it is the latter’s age abilities, needs, language competence, and interest that will determine the type of film and activities that are more beneficial to be chosen. Besides these aspects, the teacher has many more things to take into consideration before showing the film. He /She has to evaluate the benefits or drawbacks of using either a short sequence, a particular scene or the whole film approach; whether to show the film with or without subtitles/dubbing, with or without sound or picture and prepare pre-, while- and/ or post-viewing activities that serve the goals of the teacher and of the curriculum and turn the film into a useful and effective teaching/learning resource demystifying the idea that videos only have entertainment value.

Sherman in *Using Authentic Video in the Language Classroom* (2003) points out many ways of using video in the classroom and elucidates about their positive and negative aspects. Opting for a whole video approach, “with little preparation and follow-up” is according to her a “Friday afternoon approach”. According to her, this type of approach, in spite of allowing “extensive exposure and perhaps novelty” limits a complete understanding and exploring of what the video can provide. She argues that “using the video *only* in this way doesn’t integrate video into the normal teaching programme, and does a disservice to both the programme and the resource.” (2003: 7). On the other hand, if by contrast the film is exhaustively worked with worksheets on

several issues like vocabulary, content, structure and other analysis, and especially if these worksheets are supposed to be solved while watching the film, the fun and learning purposes may be at risk as well. Moreover, this kind of approach will obviously involve extra work for the teacher in preparing the lessons and will end in lack of time for using films as much as wanted. Sherman is in favour of a third approach, one that favours the usage of authentic video in a “generic, generative and gentle” way. *Generic* because while exploring a particular film or scene the activities will “emerge naturally”; *generative* because they are not specific for a particular film but can be applied to other films that are similar and *gentle* both for the students as for the teacher. In other words, the students will accomplish the proposed activities in a natural way and the teacher will not only have less work in preparing the lessons but will also “reinforce professional skills” as well as acquire skills that cross many other activities (2003: 7). Her book is very useful for the teacher, as it suggests many activities of how to get the best out of different types of videos and prepare interesting and successful lessons. She defines very clearly the activities she proposes by referring to their goals, the language competence of the students, the material needed, the rationale it is appropriate for and explains how the activity is prepared and done, so that everything works perfectly and as planned.

2.4.1. Video – a step towards cultural acquisition and citizenship

“Video is a window on English-language culture”

(Sherman, 2003: 2)

Apart from the linguistic benefits video, in general, and films, in particular, have in the English teaching classroom, there are other aspects which are particularly relevant within the purpose of this study – their power in transmitting culture, in providing cross-cultural awareness, in allowing intercultural comparisons and, simultaneously, promoting citizenship (Stempleski & Tomalin, 1990; Stempleski & Arcario, 1992; Lebedko, 1999; King, 2002; Clarke, 2011).

In fact, the reasons for making film a powerful tool in terms of language acquisition and the development of communication skills also turn film into a perfect resource for teaching culture. Stoller argues that “videos, like other theme-based materials, are effective springboards for other content-based classroom activities” (1992: 26), being a stimulus for introducing a particular thematic unit, adding and developing knowledge on a theme already under discussion or even concluding it. Accordingly, “Videos should be seen as a means to an end rather than an end in themselves” (*ibid*). In this perspective, and as already mentioned before, it is important to highlight the teacher’s role in clearly defining the purpose behind using a film, how it will contribute to his/her goals, to predict difficulties students may encounter while watching, the most appropriate approach to use and, consequently, the kind of activities that will turn this resource into effective teaching and learning.

The purpose of learning a foreign language is to enable students to communicate successfully in another language and society. Bearing in mind that language and culture are intrinsically connected and that, besides linguistic competence, the students have to be encouraged to become intercultural speakers, it is important for the teacher to provide the students with the tools to interact correctly and democratically. A way to improve these skills is by making use of authentic resources capable of instilling cultural and intercultural awareness, of raising social interest and, simultaneously, being able of providing an opportunity for discussing and speculating about important issues which will emerge from their analysis, with the ultimate aim of inspiring students

to become active and committed citizens. Among the huge variety of authentic resources, films can be perfect to achieve these aims.

As an intercultural resource, the advantage of films is that they can highlight, focus, entertain and inspire in ways that fly-on-the wall documentaries can't. They mustn't be mistaken for real life, but they lead us back to it, more thoughtful about the people and cultures that we encounter. (Institut für Interkulturelle Kommunikation)³²

In today's society, films are easily accessible and a motivating medium for young people to learn about culture, sometimes even unconsciously. In fact, films show people, the way they live, interact, think, behave, and feel, permitting the viewer to visualise concepts that are sometimes very difficult for a teacher to introduce only through coursebooks. Films by taking place in authentic settings, allowing students to observe and analyse interactions, behaviours and feelings become "one of the more current and comprehensive ways to encapsulate the look, feel, and rhythm of a culture" (Peterson & Coltrane, 2003). The notion that films "provide an authentic look at culture" and contribute to the achievement of intercultural competence, is also shared by Stempleski. She states that

Feature films and other programs intended for native speakers of English show learners how people in English-speaking countries live – their values, customs, clothing, food, and interactions with one another – and how they look at themselves. Carefully chosen authentic video material can provide countless topics for cross-cultural discussion and writing activities, heightening learners' awareness of their own culture in addition to that of people who speak the target language. (Stempleski S., *Teaching Communication Skills with Authentic Video*: 9)

Besides behaviours, films also portray different locations, show different events or customs, such as traditional objects, clothing, food, being for this reason described by Sherman "as a moving picture book", "in which a small amount of showing is worth hours of telling from a teacher or a coursebook" (2003: 2-3). Sherman describes video as "a window to culture" (*ibid*: 12) showing particular settings, time and places that make it "as good as a visit to a museum". Even though she warns that much is fictional, fantasy and based on stereotypes and preconceptions, these can be successfully explored

³² Homepage available at <http://www.uni-hildesheim.de/interculturalfilm/index.php>

and deconstructed through appropriate activities (*ibid*: 12-13). In order to succeed, teachers have to be particularly careful while exploring these issues. Otherwise there is the risk of reinforcing the very stereotypes they should be refuting.

Films are very useful and up-to-date, because they are always in motion and new ones appear almost every day. Moreover, they “reflect cultural movements” (*ibid*), the changing of codes, perceptions, roles and beliefs, but they are also important for creating culture and making it accessible for the world. It is through videos that most people get acquainted to famous individuals and important events. They are a reflection of a globalized world holding a global culture.

Thus understanding video drama [here means everything which tells a story about fictional characters] is an entry ticket to the English-speaking world, on a par with reading newspapers and magazines, writing business letters, having conversations and other major language activities found in EFL coursebooks. It should, like them, be regarded as a language-learning goal in its own right (*ibid*: 13).

Along with the advantages of films as far as cultural acquisition is concerned, they are also capable of enhancing students’ social competence by improving debating skills and promoting critical thinking. Training students to evaluate critically what they see, to deconstruct the meaning of the film, to identify the filmmaker’s intention for producing the film and to analyse conflicts or dilemmas portrayed by a film so as to deconstruct stereotypes, to condemn discrimination and to question behaviours, is certainly a step of citizenship education. It may also be a sign of sensitivity towards the importance of human rights.

Human Rights can be a real challenge for teachers to introduce to the students for a whole range of reasons. Depending on the students’ interests, backgrounds and experiences, some concepts, due to their abstract nature, may be regarded as uninteresting and very difficult to understand. In fact, young people may not be aware of the significance of some rights, since they have never felt their absence. However, while watching films that draw out issues like racism, discrimination, prejudice and abuse of basic human rights, students get not only visually involved but also emotionally. Summerfield clarifies that “learning about stereotypes, ethnocentrism, discrimination, and acculturation in the abstract can be flat and uninspiring. But if we experience intercultural contact with our eyes and ears, we begin to understand it” (Summerfield 1993: 1, cited in Roell, 2010: 3). In fact, films are able to simplify

complicated issues, since the combination of sound, image and the different perspectives of the camera, show relevant issues in a way that no one can stay indifferent to.

Films have a great impact on students and may be the starting point to explore important issues, open up discussions, and ultimately instil the desire to take action and change the world for better. Students will be able to feel the film and are likely to feel sympathy and admiration on the one hand, or pity, anger and frustration on the other. Actually, getting shocked and indignant by what they see, is the stimulus the teacher may use to promote the sharing of different points of view among the students, and in this way contribute not only to the students' cultural awareness, but also to the development of citizenship.

In this context, the teaching of English becomes a tool for cultural/ intercultural awareness and for the development of civically active citizens whereas the English teacher is “not only (...) the impresario of a certain linguistic performance (...)” but also “(...) the catalyst for an ever-widening cultural competence” (Kramsch, 1996: 8).

Part III

3.1. Teacher perspectives and common practice: analysis of questionnaires

Based on the assumption that language is culture and that culture and the intercultural dimension are vital components of foreign language teaching and learning, particularly in an increasing multicultural world, it was viewed as important to determine to what extent teachers experienced in teaching secondary level English in Portugal are aware of the significance of these concepts, as well as to understand how far they integrate them in their lesson plans. Moreover, it seemed also relevant to evaluate the level of importance teachers give to cultural activities aimed at the development of cultural competence compared with the accepted importance of the development of linguistic skills in a foreign language class.

The methodology used to gauge the opinions of teachers on the issues of teaching the English language in line with the teaching of (inter)culture was via questionnaires. These were designed to meet the aims of this study, as identified in the introduction, and took into account my own experience in the teaching of English. The process of preparing, distributing and collecting the questionnaires had to be developed within a month (between late June and late July), a time when students are already on holiday and teachers are involved in numerous activities, such as evaluation meetings and examinations. These time constraints also prevented the survey of students' opinions concerning these issues, which would in fact have been useful in terms of comparing their points of view to the teachers'. In order to simplify the answering of the questionnaires, it was developed to be answered on the computer. Thus, the file was sent via e-mail to teachers teaching secondary level English at different schools in different locations in Portugal, who in turn, forwarded to other colleagues to be filled in and returned. 36 questionnaires were answered, which seems an acceptable sample, considering the fact that it was only intended for teachers with experience in teaching English to 10th, 11th and/or 12th grade students and that most schools do not have 12th grade English students, as this subject is optional at this level.

The questionnaire is divided into three parts. The first one refers to biographical data, which permits the collection of information related to the teachers' age, nationality, native tongue, qualifications, the type and location of school where they are

teaching, the grades they are teaching or have already taught, as well as how long they have been teaching.

The second part includes 28 statements and aims *inter alia* to identify the teachers' point of view on the teaching of culture and its connection to the teaching of a foreign language; to understand the importance that is given to the intercultural dimension of English teaching and how teachers perceive these issues in the current English syllabus for secondary education in Portugal and in the coursebooks, to determine if teachers agree that comparing cultures, recognizing differences as far as beliefs, traditions, customs, values and behaviours are concerned, can help students to interact efficiently in a globalized world, to accept differences and, simultaneously, understand their own cultures better; to identify the possibility of promoting civic attitudes in the English class and thus improve citizenship; to assess whether civic and social issues can be enhanced in the English class and to find out if teachers consider the development of critical thinking as a valid skill to be encouraged while teaching English. Additionally, some statements were included on the use of authentic material for presenting culture and, specifically, on the use and value of films in the English classroom. The teachers were asked to indicate to what extent they agreed or disagreed with the statements according to the scale – A- Totally agree, B- Somewhat agree, C- Somewhat disagree and D- Totally disagree.

The third part focuses on the teachers' practice. The questions intend to analyse the resources most frequently used by teachers to develop cultural and intercultural competence. In accordance to the aims of this study, particular relevance was given to the use of films in English lessons. Teachers were invited to mention three barriers to using film in class, to select the types of films they considered more teachable, for those who use films in class, the skills they most frequently wanted to improve through film and the type of approach they preferred for showing a film. The last question was open and invited the teachers to give examples of films they had already used or could use in their practice, as well as to explain their aims and results. Additionally, this question allowed the teachers to add other aspects that might not have been considered in the previous questions.

The questionnaire, as well as the statistical results can be found in Appendices 1 and 2 respectively. The analyses and results of the questionnaire are presented in the following section. To achieve a visual reading, graphs that assist in the interpretation of the survey results have been generated.

3.1.1. Biographical data

This study is based on the analysis of 36 questionnaires. The teachers who cooperated in the answering of the questionnaires were between 25 and 60 years old. The majority of teachers (61%) were between 36 and 45 years old, whereas the remaining 39% are distributed according to fig.1. As far as the gender of the respondents is concerned 94% were women. Actually only two men, which corresponds to 6%, answered the questionnaire (fig.2).

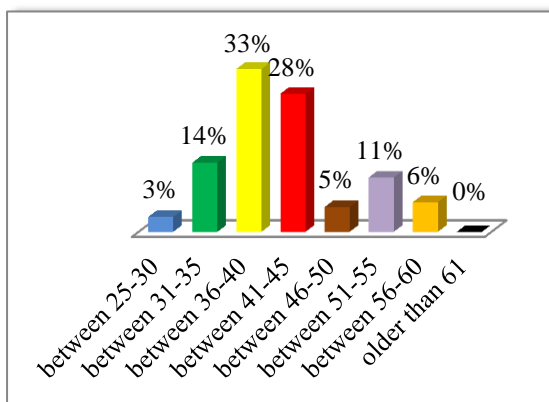


Fig. 1 - Teachers' age

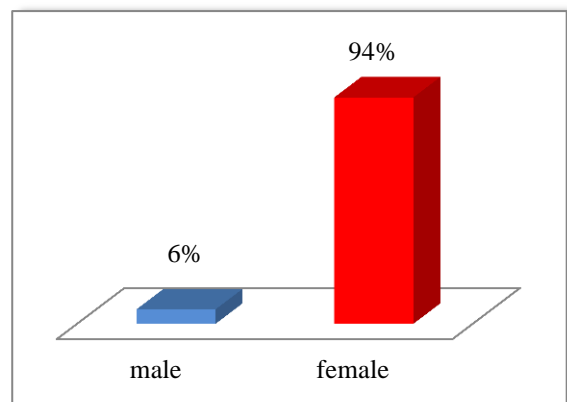


Fig. 2 - Teachers' gender

All teachers were Portuguese; however, 6% had a different mother language – 3% French and 3% German. 94% of the teachers stated that their native tongue was Portuguese.

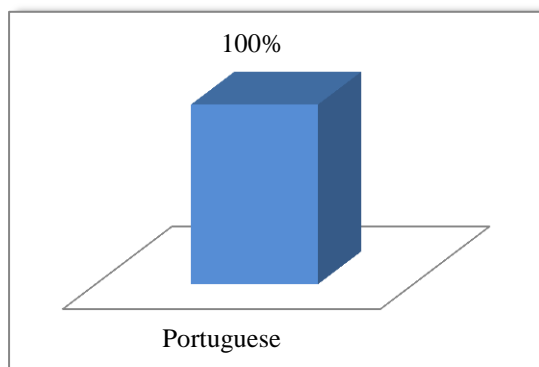


Fig. 3 - Teachers' nationality

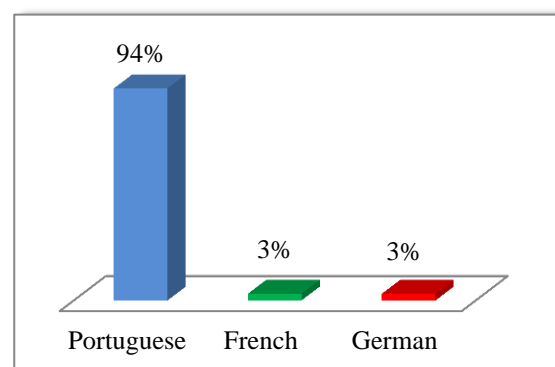


Fig. 4 - Teachers' native tongue

Concerning the qualifications, 81% of the teachers had a *Licenciatura*, the Portuguese University Degree, whereas 19% held a Master's Degree, besides a *Licenciatura* (fig.5).

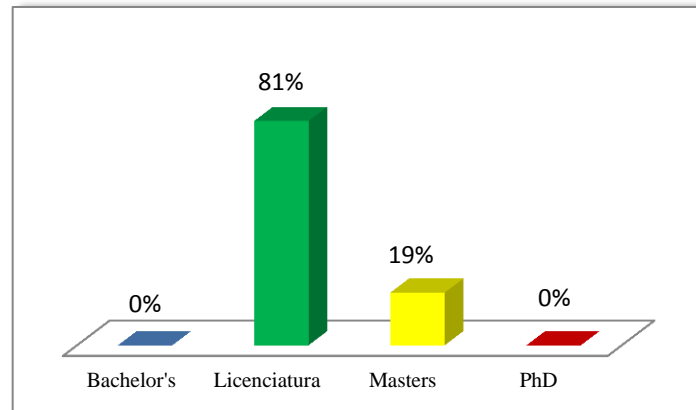


Fig. 5 – Teachers' qualifications

Figure 6 shows that most teachers were currently teaching at Secondary Schools (83%), 11% stated to be working at *mega-agrupamentos* (the new Portuguese school organization comprising students from Kindergarten to 12th grade), 3% worked at E.B 2º e 3º ciclo (a school including traditionally students from the 5th to the 9th grade) and 3% at Private schools. The majority of schools where the teachers worked are located in the North of Portugal (64%) followed by the Centre of Portugal (17%). The sample includes 14% of schools in Azores/Madeira and 5% in the South of Portugal (fig. 7).

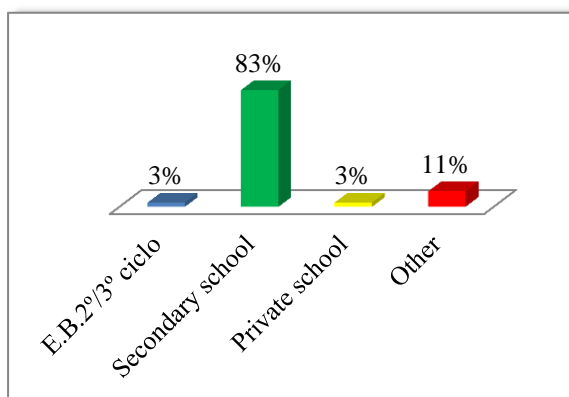


Fig. 6 – Teachers' school

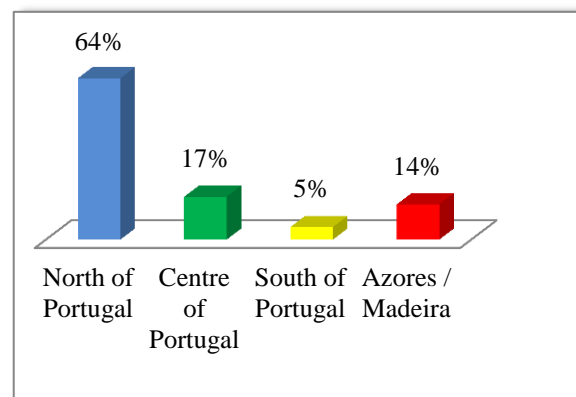


Fig. 7 – School location

As aforementioned, this study mainly focuses on the secondary level of English teaching. Therefore, all teachers either teach or have already taught 10th, 11th and/or 12th grade English. In analysing the graphic of figure 8, it can be observed that 40% were experienced in the 10th grade, 34% in the 11th grade and 26% in the 12th grade.

In terms of professional experience, 94% of the teachers had been teachers for at least 10 years, which shows a reasonable experience in teaching. In fact, the sample included 33% of teachers with 20 or more years of teaching experience. Only 6% of the teachers, which in practical terms corresponds to two teachers, had been teaching for less than 5 years or between 5 and 10 years (fig.9).

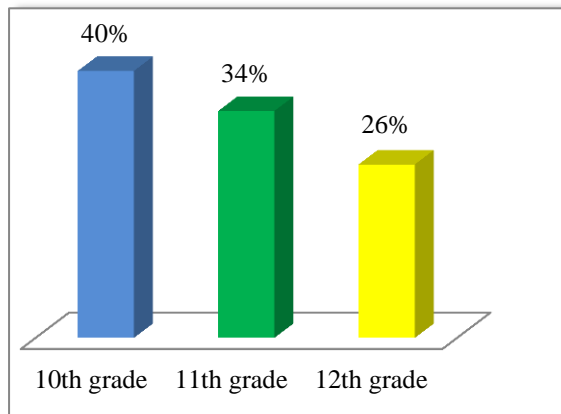


Fig. 8 –Teachers' experience (grades)

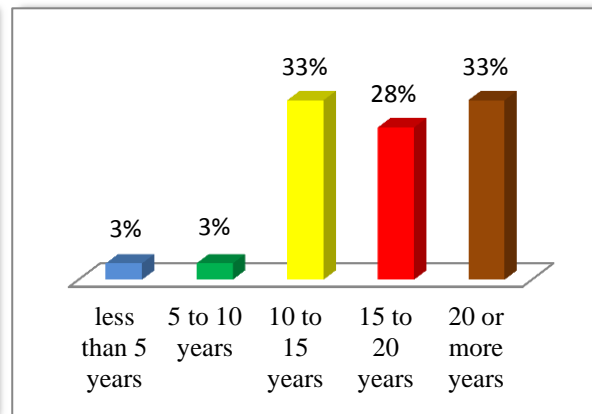


Fig. 9 – Teachers' professional experience

3.1.2. Language, Culture, Intercultural Education and Citizenship

The purpose of the first statement in this section was to assess the perception of teachers about the connection of culture and language. The analysis of the responses shows that teachers are perfectly aware that language and culture are inseparable. In fact, 86% totally agreed and 14% somewhat agreed (fig.10).

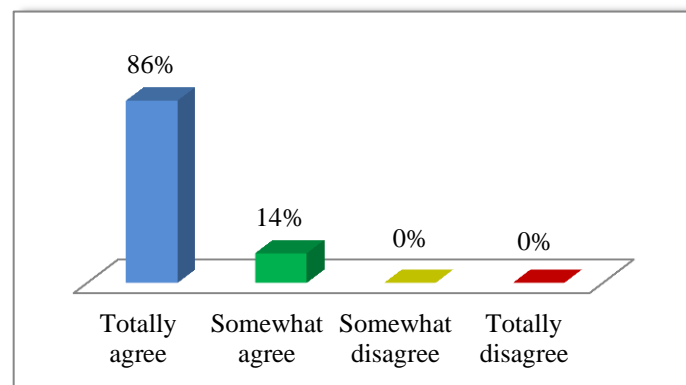


Fig. 10 –Statement 1: Culture and Language are intrinsically tied.

In order to understand whether it is more important to be culturally or linguistically competent, teachers were asked if linguistic competence is more important than cultural competence. The responses suggest that teachers do not agree about this issue. In fact, 11% totally agreed and 72% partially agreed with the statement, which makes a total of 83%. Only 11% claimed to somewhat disagree and 6% totally disagreed.

This way, it can be easily concluded that most teachers still regard the English classroom as the primary place to develop language skills at the expense of cultural abilities (fig.11).

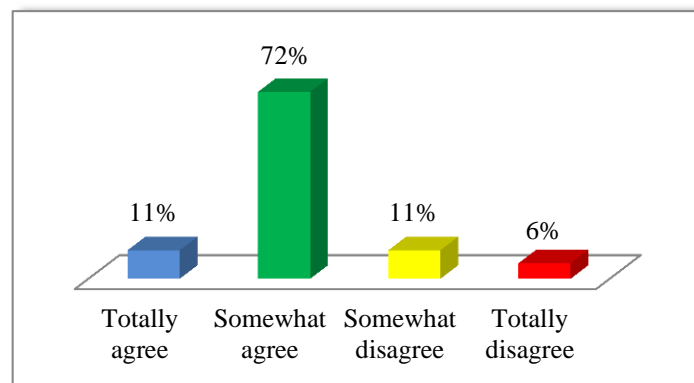


Fig. 11 – Statement 2: In the English classroom linguistic competence is more important than cultural competence.

Although the majority of teachers totally agreed with the statement about the learning of culture as a means to improve the learning of the language (75%), there is still a considerable percentage (25%) that was not sure about it (fig. 12). This question may be regarded as a double check to the first one, i.e. to confirm the theory that Language is Culture and that both concepts are viewed as mutually reinforcing.

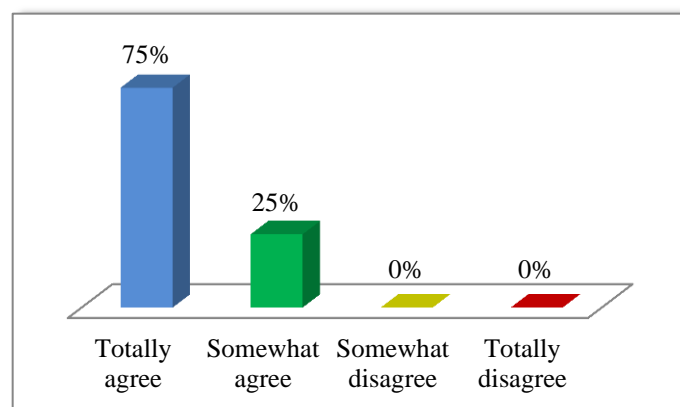


Fig. 12 – Statement 3: Learning about culture improves the learning of the language.

Statement number 4 was included in the questionnaire, due to its importance in determining teachers' perception of whether to incorporate cultural activities in English classes. All teachers agreed with this need, although 17% were not fully persuaded of it, which can indicate that they may not see such activities as equivalent to those intended for language development (fig.13).

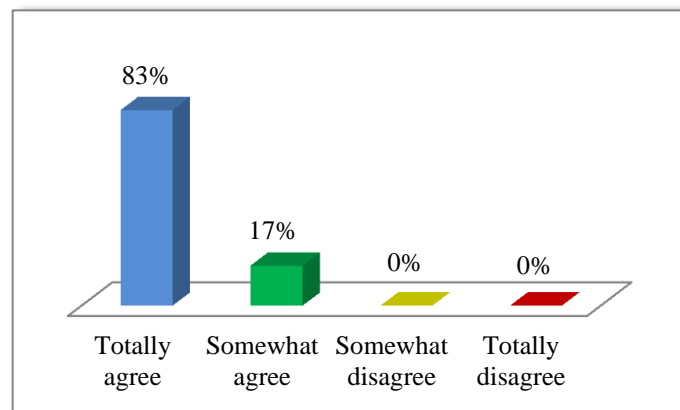


Fig. 13- Statement 4: Cultural activities should be incorporated into lesson plans.

When confronted with the claim that culture can be taught implicitly, i.e. without the students realizing that they are in fact acquiring cultural skills, 53% agreed completely, 41% somewhat agreed, while 6% partially or completely disagreed (fig.14). The responses may suggest that for the latter, students have to be clearly aware of what they are learning and also the fact that activities of a linguistic nature are not suitable for promoting cultural capabilities.

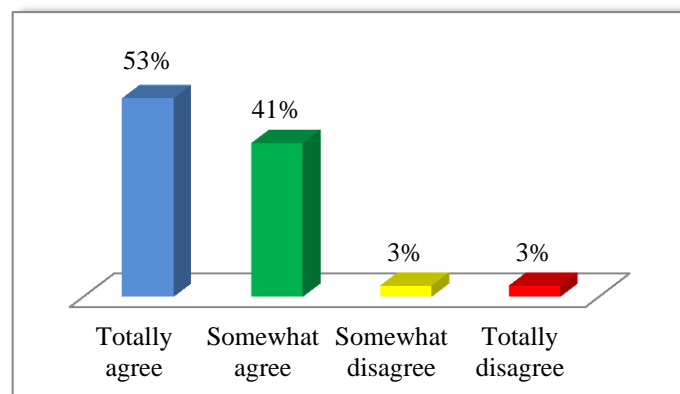


Fig. 14 – Statement 5: Culture can be taught implicitly.

Regarding the matter of assessing intercultural competence in the same way as linguistic competence is assessed, three thirds of the teachers (75%) agreed, even though only 11% totally agreed with the statement. The remaining 25% disagreed, including 8%, that totally objected to the possibility of assessing cultural competence

exactly in the same way as linguistic competence, reinforcing once again the position expressed earlier in considering the importance of cultural competence as inferior to the linguistic (see figs. 11 and 15). Accordingly, this statement may be regarded as a double check to statement number two.

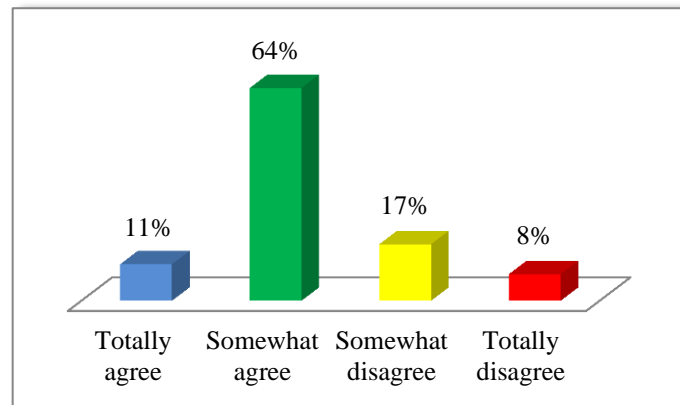


Fig. 15 – Statement 6: (Inter) cultural competence should be assessed just like linguistic competence.

In order to understand if teachers are aware of the importance of culture in the globalized world, marked by a constant mobility of people, it was stated that the migration of people justifies the teaching and learning of culture. A vast majority totally agreed (69%), whereas 31% somewhat agreed, as shown in fig. 16. The fact that all teachers recognize mobility as a significant reason for the teaching and learning of culture goes a little in contradiction to previous answers in which cultural issues were not always regarded as equivalent to language issues.

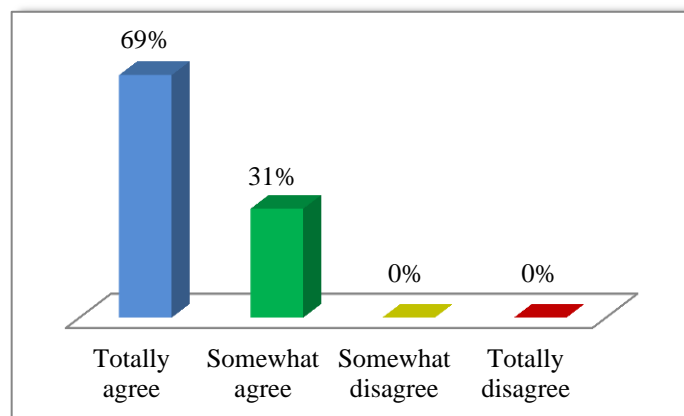


Fig. 16 – Statement 7: Migration of people makes the teaching/learning of culture significant.

As regards to the relevance given to cultural issues by the current syllabus for secondary education in Portugal, the answers were somewhat varied. 47% partially agreed in considering that the syllabus meets their expectations, while 28% somewhat disagreed. 17% agreed that cultural aspects are properly included in the curriculum, while 8% disagreed completely, which leads to the assumption that the latter wish for a greater emphasis on these aspects by the syllabus (fig17).

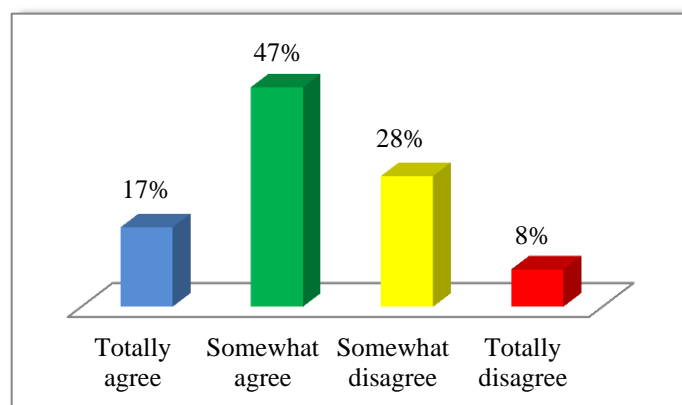


Fig. 17 – Statement 8: The English syllabus for secondary education in Portugal gives enough relevance to cultural aspects.

When asked about the possibility for a teacher to change the current program in order to include more culture-based activities, so as to promote intercultural relations, 83% agreed, despite the fact that only 22% totally agreed with the possibility of adapting the curriculum with the purpose of enabling (inter)cultural competence among students. However, 11% of the teachers were not completely convinced about that possibility and 6% stated that it was completely impossible. These results lead to the conclusion that some teachers are still too attached to the syllabus, not regarding it as flexible and adaptable to students' different needs and expectations (fig18).

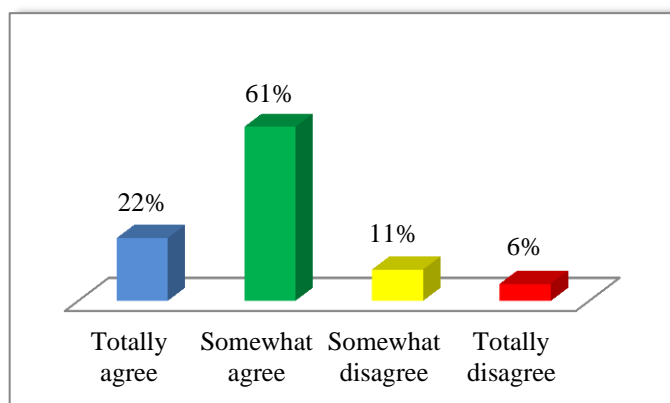


Fig. 18 – Statement 9: It is possible for a teacher to adapt the present curriculum so as to teach culture and intercultural relations.

As far as the sufficient inclusion of civic and social issues in the current English syllabus for secondary education in Portugal is concerned, an overwhelming majority of teachers totally agreed (31%) and somewhat agreed (64%), which makes a total of 95%. Only 5% were not completely certain if these issues were appropriately included in the curriculum (fig.19).

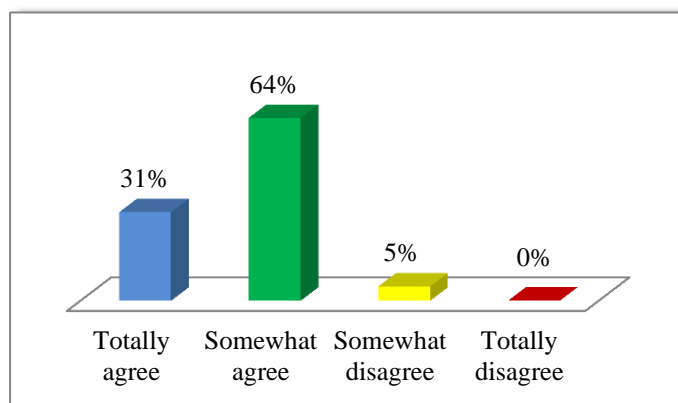


Fig. 19 – Statement 10: Civic and social issues are incorporated in the English syllabus for secondary education in Portugal.

The following statements intended to ascertain the teachers' perceptions of intercultural education, particularly in terms of the benefits for the students of comparing different cultures as a means to better understanding their own culture, to accepting differences, as well as a way to provide a better integration in society. Values such as tolerance and respect for human rights were also addressed in this questionnaire,

so as to assess whether teachers see the English classes as a means to promote education for citizenship in a global and intercultural perspective.

89% of the teachers fully agreed with the need to compare cultures, recognize, and accept differences in today's society and 11% somewhat agreed with the statement.

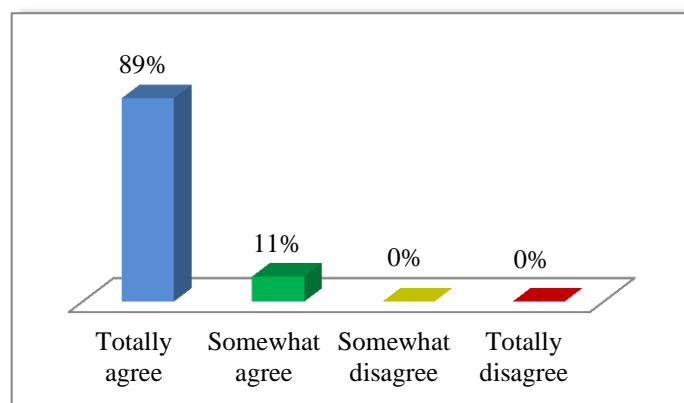


Fig. 20 – Statement 11: Comparing cultures, recognizing and accepting differences are relevant in today's society.

Following the previous question, most teachers totally agreed that learning a new culture can promote a better understanding of their own culture (81%), nevertheless, 14% only somewhat agrees with this opinion, whereas 5% regard this point of view with some concern (fig. 12).

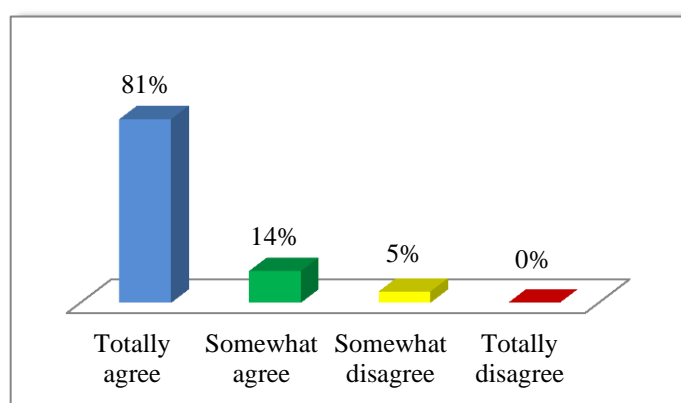


Fig. 21 – Statement 12: Learning about a new culture may lead students to understand their own culture better.

As far as the learning about cultures prepares students for interacting with people in a globalized world is concerned, an overwhelming majority (97%) totally agreed and only a mere 3% somewhat agreed, showing some uncertainty (fig.22).

From the answers to the last three statements, it may be concluded that most teachers acknowledge the importance of intercultural competence (figs.20, 21 and 22).

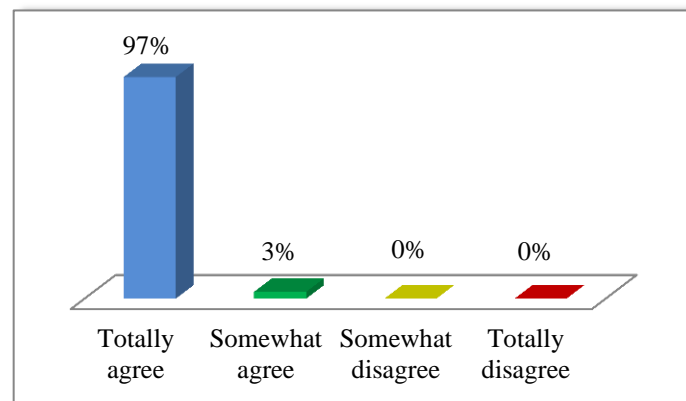


Fig. 22 – Statement 13: Learning about cultures prepares students for interacting with people in a globalized world.

When questioned about the possibility of using the English class to promote citizenship, 94% totally agreed and the remaining 6% partially agreed (fig.23).

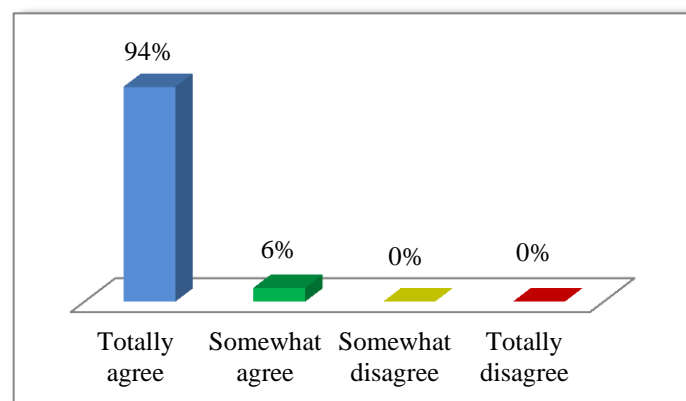


Fig. 23 – Statement 14: Citizenship can be promoted in the English classroom.

As a double check to the previous question, teachers were invited to state their level of agreement with the probability of values as tolerance, civic awareness, and

respect for human dignity being taught in the English lesson. In line with the previous answer, 97% fully agreed and only 3% expressed partial agreement, thus allowing the conclusion that citizenship is actually a subject that can be addressed in English classes (fig. 23 and 24).

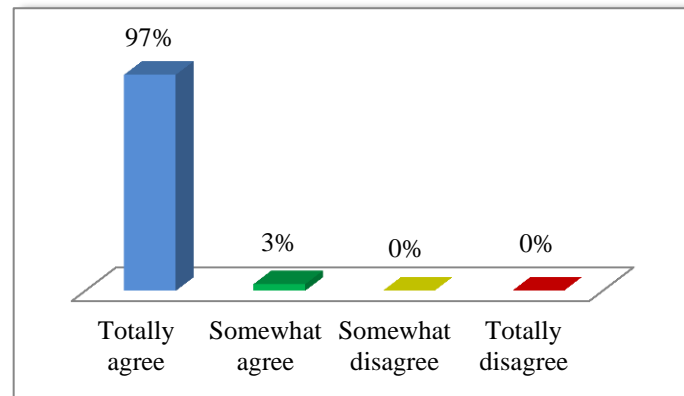


Fig. 24 – Statement 15: Tolerance, civic awareness and respect for human dignity can be taught in an English class.

Statement 16 concerned the role the intercultural dimension plays in the teaching and learning of English. Although all teachers agreed with the statement, the discrepancy between those who strongly agreed (61%) and the ones who somewhat agreed (39%), suggests that the term ‘intercultural education’ is not fully understood by teachers, since these responses somewhat contradict some earlier expressed certainties (fig.25).

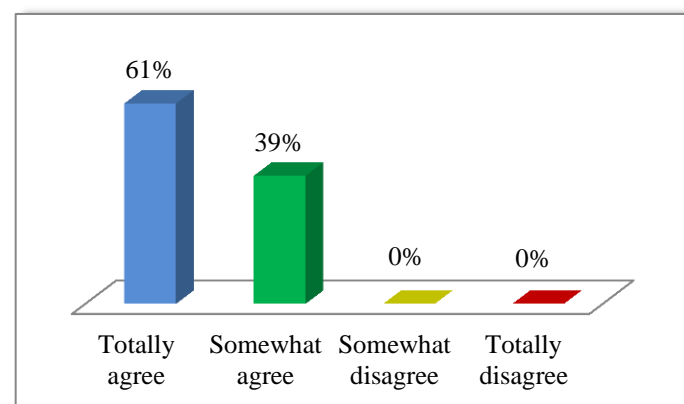


Fig. 25 – Statement 16: The intercultural dimension plays an important role in the teaching/learning of English.

When confronted with the possibility of prejudice and rejection be caused by learning about other people's customs, values and beliefs, 78% totally disagreed, 19% somewhat disagreed and 3% somewhat agreed. This clear opposition reinforces the theory that learning about other cultures is essential in today's world, as a means of promoting acceptance and respect for the other (fig.26).

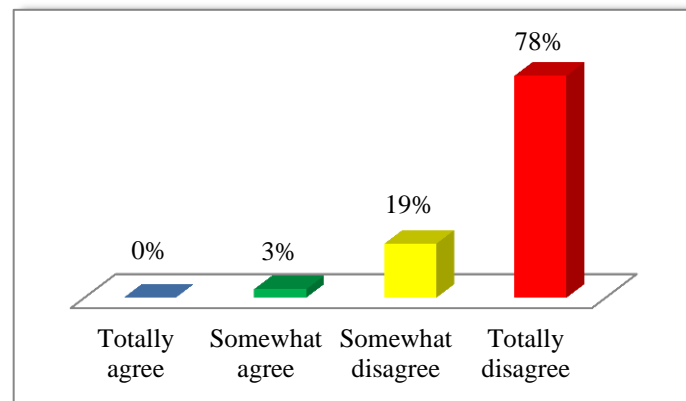


Fig. 26 – Statement 17: Learning about other people's customs, values, beliefs and behaviours may create prejudice and rejection.

There was a great rejection (81%) of the impossibility of a teacher being capable of promoting intercultural skills without ever having been in a country that has as its first language the one he/she is teaching. However, 8% somewhat agreed and 11% considered this statement as absolutely true. Thus, 19% of the teachers considered the fact of having been in a target country as essential to successfully teaching the intercultural dimension (fig.27).

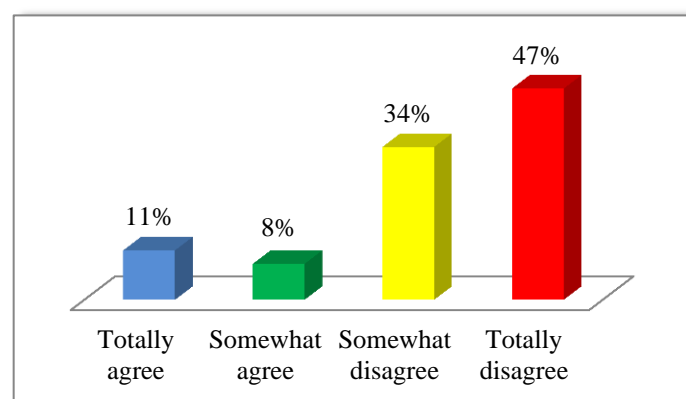


Fig. 27 – Statement 18: It is impossible for a teacher to teach about the intercultural dimension without having been in the country he/she is talking about.

The idea that native English teachers are more successful in teaching their own culture, led to a lack of consensus among the respondents, as 53% agreed with the statement, although only 6% agreed completely, while 47 % expressed disagreement having a significant percentage (19%) disagreed completely (fig.28). These results suggest that the majority of teachers equates language competence with cultural competence and believes that similarly to linguistic skills, native speakers also have equal abilities in terms of culture. However, this vision, as will be discussed in the next chapter, may not correspond to reality.

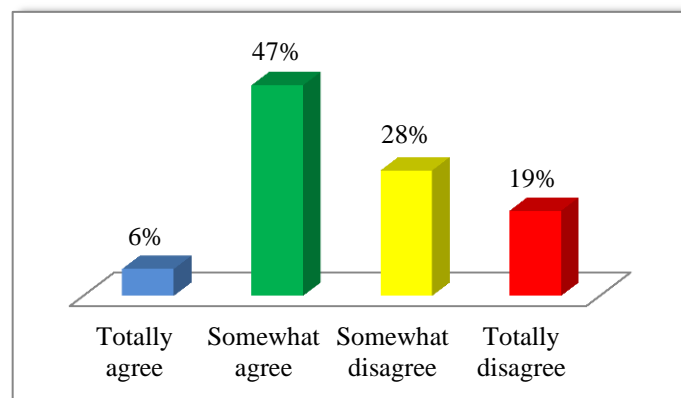


Fig. 28 – Statement 19: A teacher who is a native speaker is more successful in teaching about his/her country's culture.

The following statement was based on the theory that the English class is assumed as an ideal environment to promote critical thinking. In fact, 89% felt that this skill can be encouraged in the English class and 11% partly agreed with the statement (fig. 29).

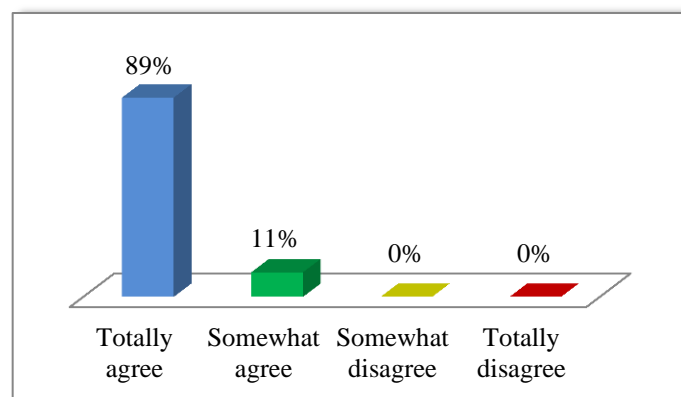


Fig. 29 – Statement 20: Critical thinking can be encouraged in the English class.

In line with the previous statement, the questionnaire sought to assess the perception of teachers regarding the duty to discuss and critically evaluate stereotypes in the English class. The answers showed that most teachers regard this issue as important (80%), 17% partially agreed. Nevertheless, 3% expressed some uncertainty concerning the relevance of discussing preconceived ideas in class (fig.30).

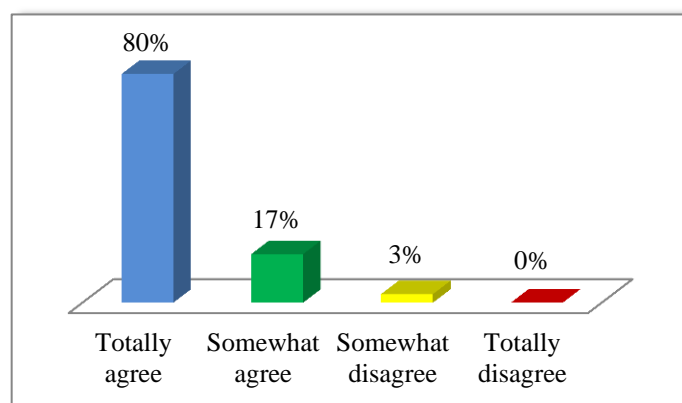


Fig. 30 – Statement 21: Stereotypes should be critically discussed in the classroom.

The remaining questions of the questionnaire relate to the resources used in addressing cultural issues. Among these particular emphasis was given to the use of films in English Language Teaching.

Asked about whether there is enough material in the textbooks to teach culture, teachers were not unanimous in their answers, not allowing an accurate appraisal of their level of satisfaction on the material provided by the coursebooks. In fact, 58% somewhat agreed and 17% somewhat disagreed. Despite the fact that just 3% completely agreed with the quantity of available material in the coursebooks, 22% were completely unsatisfied with the material included in the coursebooks, as far as culture is concerned. In this sense, it seems obvious that the latter percentage of teachers feels the need to develop appropriate materials to stimulate the acquisition of culture by students (fig. 31).

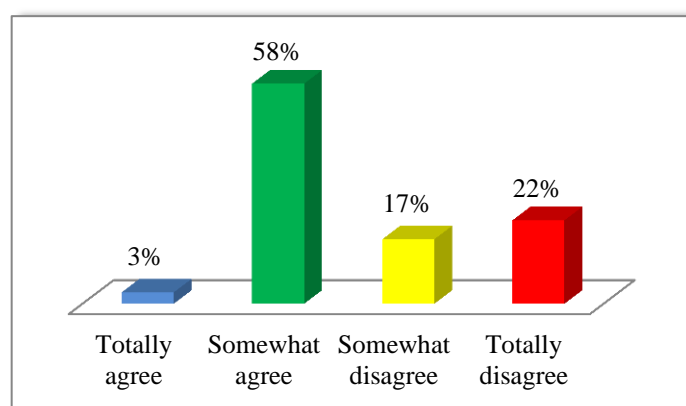


Fig. 31 – Statement 22: There is enough material in the present coursebooks to teach culture/cultural aspects.

Consistent with the previous question, a vast majority of teachers (92%) considered the use of authentic materials, such as newspapers, magazines, movies, television and radio broadcasts as useful in exploring the target culture (fig.32).

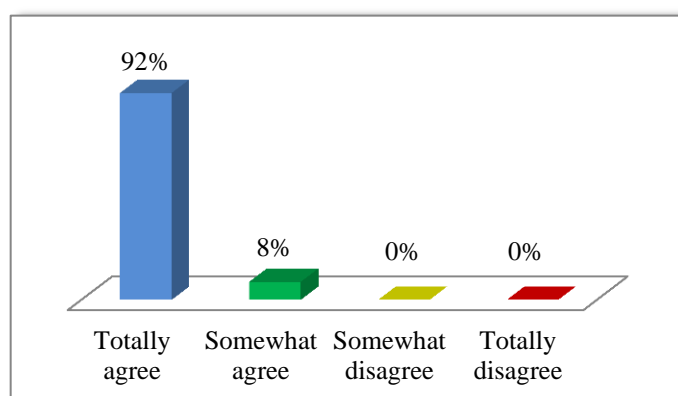


Fig. 32 - Statement 23: The usage of authentic material, such as film, TV/Radio broadcasts, magazines and newspapers are useful for presenting culture.

The question whether films are capable of promoting transdisciplinarity, i.e. the ability to address issues of various kinds with the goal of promoting a global understanding of the world, was considered by 72% of the respondents as true, whereas 28% were not completely sure on the capabilities of films in this regard (fig. 33).

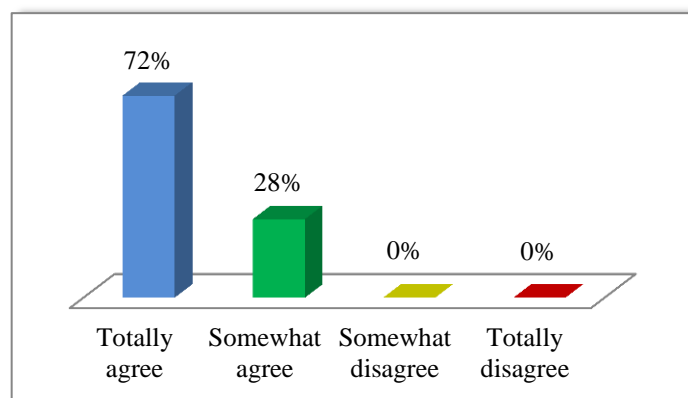


Fig. 33 – Statement 24: Films enhance transdisciplinarity.

When asked if features films have more educational value than videos specially designed for teaching English, the answers show that most teachers agree, although only 6% are absolutely sure about this attribute in feature films. On the other hand, 19% of the respondents somewhat disagreed with the statement and 6% disagreed completely with it (fig. 25).

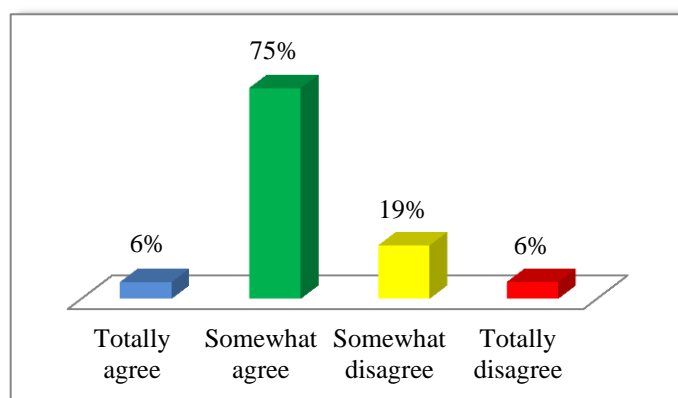


Fig. 34 – Statement 25: Feature films have more educational value than those videos especially designed for English Language Teaching (ELT).

In terms of motivation, the teachers were unanimous in considering that feature films are more motivating than films specifically produced for English Language Teaching (95%). Actually, only 5% expressed some disagreement (fig.35).

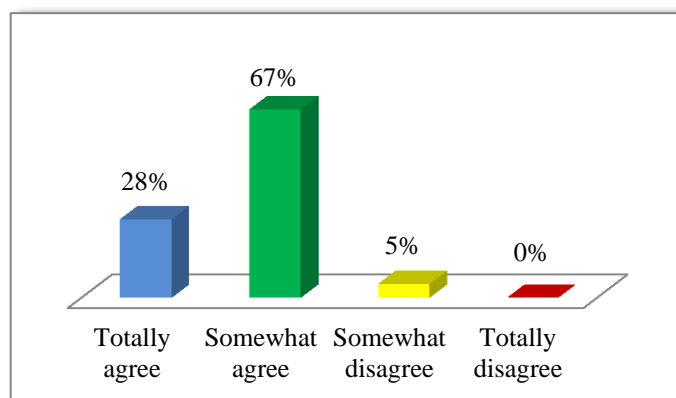


Fig. 35 – Statement 26: Feature films are more motivating than videos made for ELT.

The two last statements of the second part of the questionnaire focus on the use and benefits of subtitles while watching movies in the English classroom.

Most teachers agreed that the usage of subtitles depends not only on the teachers' aims, but also on the students' language proficiency. In fact, 69% totally agreed with this procedure, while 28% agreed partially. A mere 3% somewhat disagreed with the statement (fig. 36).

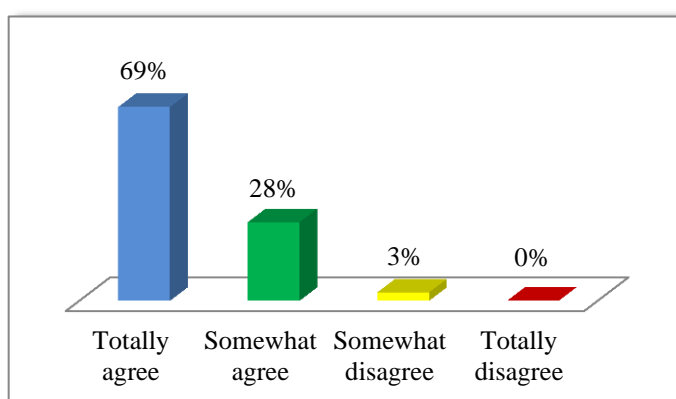


Fig. 36 – Statement 27: The usage of subtitles depends on the teacher's objective and the students' language competence.

As for the benefits of watching a film with subtitles, only 8% actually felt that there were more advantages than disadvantages in using the subtitles, whereas 59% only agreed partially with this statement. Although 33% of the teachers did not completely

disagree with the statement, they had some doubts about the benefits of the subtitles (fig.37).

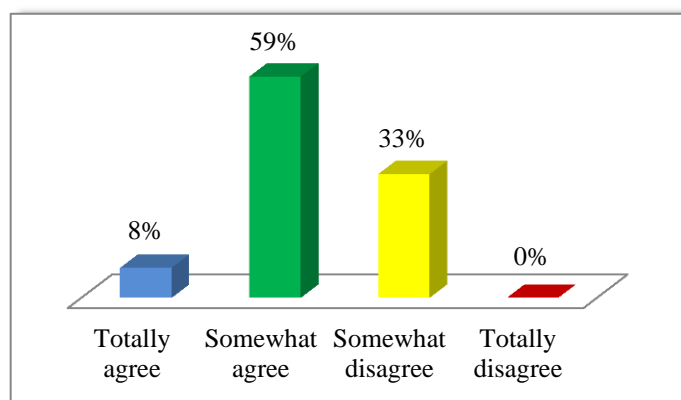


Fig. 37 - Statement 28: Watching a film with subtitles has more benefits than watching it without.

3.1.3. Teacher Practice

In the first question of this section, teachers were invited to select three resources they most frequently use to develop cultural and intercultural competence. As presented in figure 38, 27% of the respondents selected films as their favourite resource, followed by songs and the coursebook with an equal preference of 19% and handouts as the resources preferred by 15% of the teachers. The use of websites and short stories was favoured by 14% and 4% respectively. 2% of the respondents reported other resources, such as the use of *realia*, i.e. newspapers, magazines, leaflets and flyers as well as study trips to improve students' cultural understanding (fig. 38).

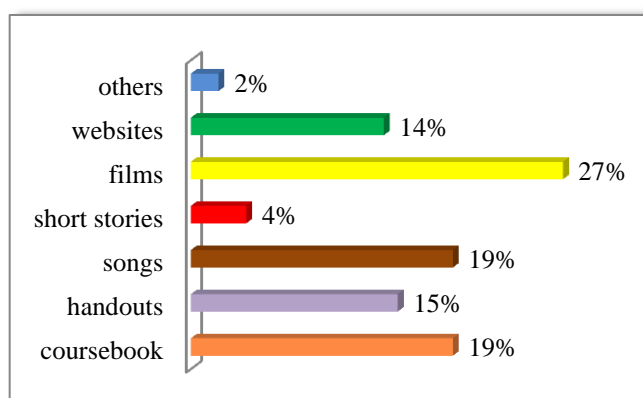


Fig. 38 – Question 1: Resources teachers most frequently use to develop culture/intercultural competence.

The following question was concerned with the frequency of usage of films in classes. 11% of the teachers admitted to using film very often, 67% used this resource sometimes, whereas 14% stated that they rarely used films in classes and 8% even referred never using films for teaching (fig. 39).

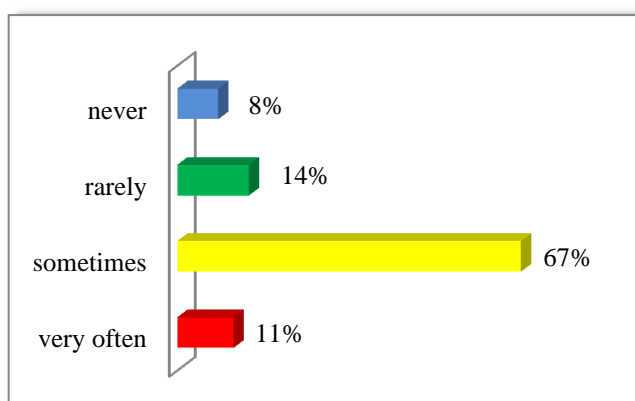


Fig. 39 – Question 2: Frequency of film use in class.

As to the reasons which prevent the use of films in the English class, teachers were asked to select three barriers to using this resource in class. The most selected were lack of time (32%), lack of resources in the classroom, such as DVD player, TV or projector (23%) and lack of suitable films (18%). 12% regarded the use of films and the consequent preparation of activities as very time-consuming, representing extra work for the teacher, whereas 9% considered films either as irrelevant or inappropriate for the themes covered in classes. Curiously, 6% of the respondents mentioned reasons such as the fact that films only have entertainment value in the students' point of view, the lack of cultural and historical accuracy in some films, inexperience with technology and the headmaster's disapproval of using films at school (fig. 40).

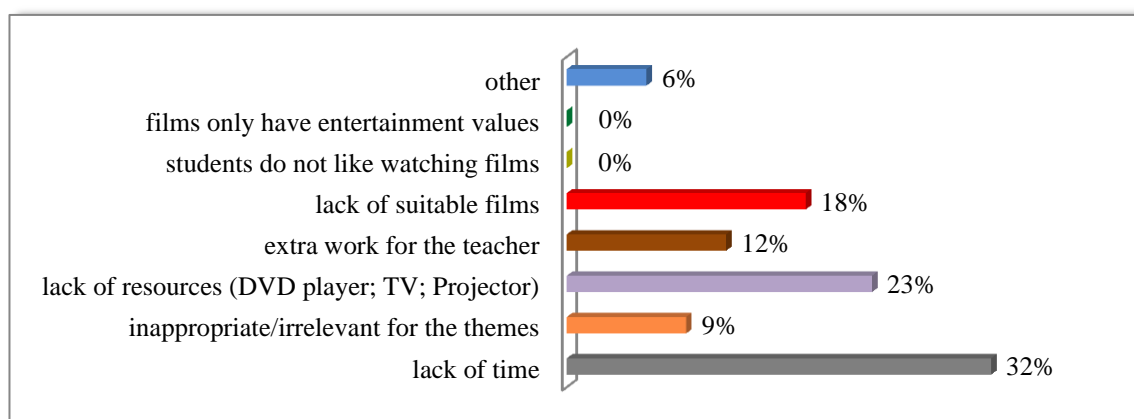


Fig. 40 – Question 3: Barriers to using films in class.

To identify the type of films that teachers consider most appropriate for teaching, a list of genres was provided from which teachers should select three. By mistake, cartoons were not included in the list, which may have compromised the clear identification of the films teachers consider more teachable. However, the last question of the questionnaire allowed this omission to be addressed, as teachers could have mentioned animated films as their favourite type of film for teaching.

28% regarded documentaries as the most teachable films, closely followed by feature films with 27% of preference. With a significantly lower preference were specified trailers (11%) and drama (9%). Others genres were selected according to figure 41.

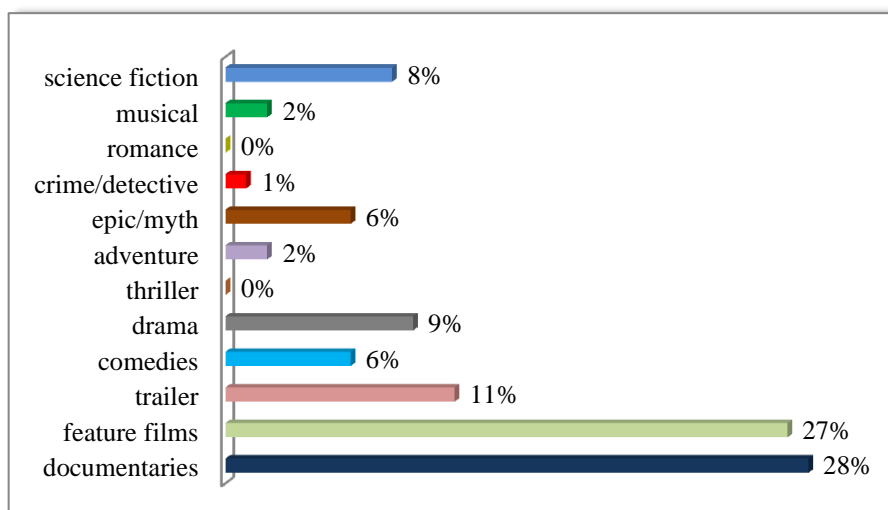


Fig. 41 – Question 4: Types of films teachers consider more teachable.

In question number 5, teachers, who usually use films in their teaching practice were asked to select three skills they most frequently want to improve through film.

From the analysis of the responses, it can be concluded that 25% of teachers use films with the intention of promoting extension of cultural knowledge, 18% to increase motivation, 16% as a way of promoting critical reasoning, and 15% for encouraging listening comprehension. Skills like pronunciation, vocabulary, oral production and writing were the least chosen by teachers, with no answers favouring the use of films to teach grammar structures or promote concentration and entertainment (fig.42).

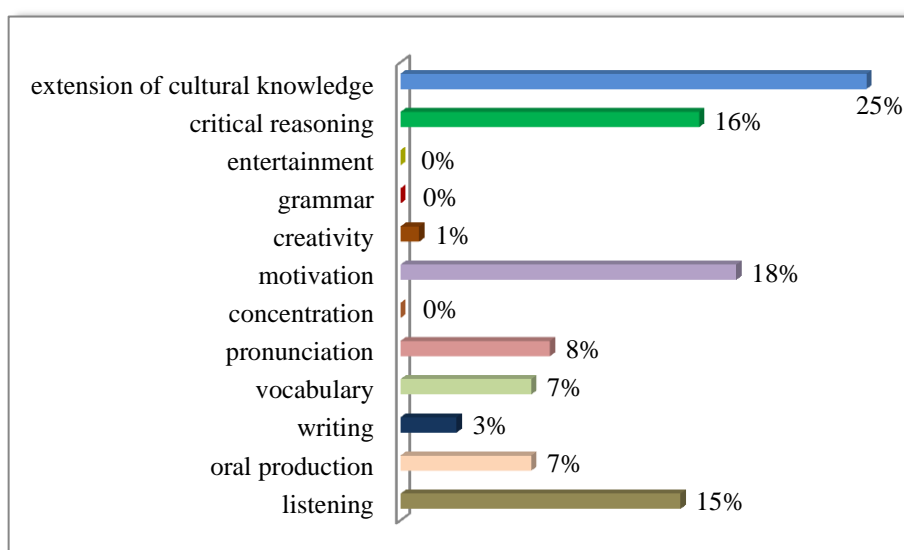


Fig. 42 – Question 5: Skills teachers most frequently want to improve through films.

As for the favourite approach for showing a film, 77% of the teachers stated that they preferred to watch the whole film through and do pre- and/or after-watching activities, 17% favoured selecting some scenes and doing tasks on them, 3% stated that they liked watching the whole film but interrupt it for activities, whereas 3% admitted watching the film or some scenes without preparing activities (fig.43). The main conclusion to be drawn from this question is that teachers are aware of the need to prepare activities to reach their goals, in spite of choosing different methods.

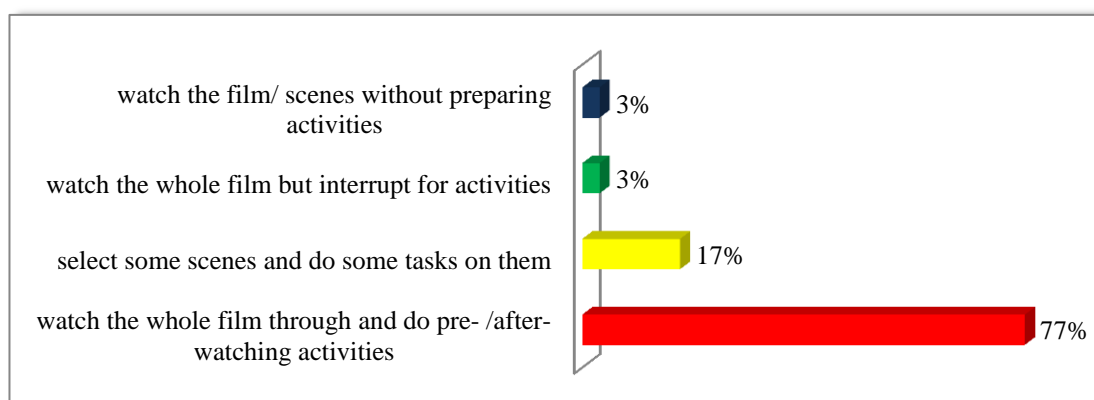


Fig. 43 – Question 6: The approach teachers prefer for showing a film.

Finally, teachers were given the opportunity to give examples of films they have already used or may use in their practice, as well as to explain their goals and results.

It was found that teachers actually use a wide variety of movies in class. These are chosen primarily with the intent to meet the themes mentioned in the reference domains for the 10th, 11th and 12th grade (see appendices 3, 4 and 5), either to serve as motivation for the topic, or as way to expand students' knowledge on specific issues related to the themes under study, or even to finish the subject in an illustrative way of what had been taught. Some teachers highlighted the use of films as one of the most successful ways to raise critical thinking about themes of common interest, such as environmental conservation; protection of endangered species; ethical values in terms of genetic manipulation and cloning; the repercussions of modern society regulated by consumerism and excessive advertising; the world of technology concerning advantages for development, but also looking at drawbacks that arise from it, such as unemployment, brain drain, the dangers of careless use of the Internet among many

others. Teachers also admitted to using films to explore culture, historical aspects, social and political concepts and to stir students' awareness about values and human rights.

A list of the films pointed out by teachers, as well as a brief reference to the domain in which they were used, can be found in appendix 6. Films that relate specifically to the aim of this study were also included in the selection of films for intercultural educations and citizenship (appendix 7).

As for the results of using films in English classes, teachers succeeded in achieving their goals. In their words,

“Films offer students and teachers a nice big motivation push for interesting classes. Films present language in a way that is often more natural than that found in course-books, the fantastic visual context aids understanding and boosts listening. Students feel completely motivated by them. The results are usually fantastic.”

“Students become more motivated for the topic and learn specific vocabulary they may use in classes. They usually pay more attention than they do at classes and 99% stated they liked the films. Even those students who have more difficulties in English claimed they have understood the story. It's always a successful activity.”

“My objectives are motivating pupils for the English language, turning my lessons more appealing, consolidating student's vocabulary, oral production, and critical reasoning.”

These statements have led to the conclusion that teachers are perfectly aware of how to take advantage of a resource that is easily accessible and that is in itself motivating.

3.1.4. Discussion

After analysing the teachers' opinions about language, culture, the intercultural dimension, citizenship and about the resources they think are the most suitable for developing skills in line with these concepts, it is clear that teachers are not indifferent to these issues.

All teachers acknowledge the connection between language and culture, admitting that the learning about culture improves the learning of the language. This is the main reason why all agreed that cultural activities should be incorporated into lesson plans. However, teachers are not agreed on whether linguistic competence is more important than cultural competence. In fact, most teachers regard the former as the most important, in spite of considering that (inter)cultural competence should be assessed just like linguistic competence.

Teachers' awareness about the current multicultural and global society, characterized by a constant flow of people between different countries, languages and cultures, makes the teaching and learning of culture significant, as a way to enable successful communication among people and, simultaneously, prepare students for interaction with other people and become, in Byram's words "intercultural speakers".

Students being able to compare cultures, customs and beliefs are skills that most teachers regard as fundamental to improve, so as to contribute to a better understanding of the students' own culture as well as to raising tolerance, civic awareness, acceptance of difference and respect for human rights. In this way, it may be concluded that teachers regard English classes as a tool for education for citizenship, and the English classroom as the perfect place for raising informed and responsible citizens.

Teachers agreed the *Portuguese Secondary Level Syllabus for English* and coursebooks contemplate civic and social issues and cultural aspects, although a considerable percentage admits the need to give more relevance to these issues. In line with this aspect, not all teachers think it possible to adapt the curriculum to fit these purposes. In this regard, Byram *et al* state that to develop intercultural skills teachers should start from the topics covered by the program and included in textbooks, analyse them from different perspectives and "encourage learners to ask further questions and make comparisons" (Byram, Gribkova, & Starkey, 2002: 21). In fact, "the key principle

is to get learners to compare the theme in a familiar situation with examples from an unfamiliar context” (*ibid*). Particular attention is called to the fact that some material and exercises may reinforce stereotypes, giving the teacher a great opportunity to discuss and deconstruct them. In Byram’s *et al* words “a set curriculum or programme of study can be modified and challenged by simple techniques which make learners aware of the implicit values and meanings in the material they are using” (*ibid*: 22).

The questions related to the need for the teacher to have been in the target country to teach culture and intercultural skills provoked some controversy among teachers. Although the majority of teachers were against this theory, some considered this need as valid. In Byram’s *et al* interpretation

the main aim of teaching the intercultural dimension is not the transmission of information about a foreign country [but rather] helping students to understand how intercultural interaction takes place; how social identities are part of all interaction; how their perceptions of other people and other people’s perceptions of them influence the success of communication; and how they can find out for themselves more about the people with whom they are communicating (*ibid*: 14).

From this explanation, it may be concluded that the teacher’s role is to encourage comparisons between cultures, promote discussion about different cultural aspects in a way that “the teacher does not need to have experience or be an expert on the country. The teacher’s task is to help learners ask questions, and to interpret answers” (*ibid*: 16).

A similar question was put forward concerning the teaching of culture as being more successful for native speakers. Teachers expressed again diverse opinions on this matter. Most of the teachers agreed with this concept. However, there is the need to examine this issue in more detail. In fact, a native speaker is “an authority on the language”, but this ability “cannot be transferred to the culture(s) of a country” (*ibid*:17), for the reason that there is not a single culture within a country and the fact that “unlike language which is largely acquired by the age of 5, cultural learning goes on throughout life” (*ibid*: 17). What is really important is not the amount of information the teacher has about the target country, but his/her ability to help students acquire the other factors (*savoirs*) he/she regards as vital for intercultural competence, i.e. intercultural attitudes, skills of interpreting, relating, discovering and interaction as well

as critical cultural awareness (*ibid*: 17-18). Thus a non-native speaker can, in fact, be as good in teaching culture as a native one.

In this same context, teachers were unanimous in considering that critical thinking can be encouraged in the English class, and most teachers acknowledged that stereotypes should be critically discussed in the classroom. This position allows to conclude that English language teachers, in spite of considering linguistic competence as the primary subject of their classes, know that their classes are not intended exclusively to teach formal aspects of the English language as a way of enabling communication with other people. On the contrary, they are aware that communication does not only depend on the ability to speak, i.e. to articulate words and phrases, but that communication is rather a much more complex process that involves (inter)cultural aspects and that only the combination of many factors will turn the learner into an intercultural speaker. Among these factors is the identification of stereotypes and preconceived images about other people and cultures that students acquire especially from the influence of the media. Teachers understand that there is an urgent need to analyse these concepts and deconstruct them through carefully guided reflection, so that the students realize that these ideas are, in fact, wrong resulting mostly from lack of knowledge about reality. It is important to bear in mind that dealing with different cultures, habits, practices, and beliefs is not an easy task, since everyone is, even if unconsciously, influenced by his own culture. Therefore, when approaching these subjects, there is the need for the teacher to be open-minded, tolerant and understanding attempting to promote these same values in the students. Moreover, it is also important to encourage critical reflection about the immensity of themes that are treated in English classes. This reflection will contribute to the overall development of the students.

As for the resources to use to present culture, 39% of the respondents felt that coursebooks lack sufficient material, and recognized that authentic materials are useful for presenting culture. This perspective is undoubtedly true. However, it is important to be aware that while this material permits exploration of different angles, the ultimate aim is to promote critical analysis skills rather than provide factual information (*ibid*:24). There is the need not to confuse the English class with the History or Biology classes, which value the scientific or factual knowledge. The English class, without disregarding the accuracy of the facts, does not intend to transmit knowledge in the same way as the other two subjects, but rather to promote the students' capacities of analysis, reflection and debate.

The last section of the questionnaire led to a perception of the teachers' opinions concerning the usefulness of using movies in English class and to list the constraints to using this resource. As stated above, films were regarded as a powerful resource for English Language Teaching, allowing exploration of a vast range of themes in multiple ways. However, there are many barriers for using films in class. Teachers point out lack of time, resources and suitable films as the three most significant in preventing a more frequent use of this resource. Additionally, the fact that using a film in the classroom means extra work in preparing activities is also a factor mentioned by teachers.

Indeed, despite film being recognized as useful in English language teaching, the immensity of work that takes place in schools today, contributes to the fact that teachers show a tendency for the exclusive use of the coursebooks adopted in schools and offered by publishers. A suggestion to increase the available time for the teacher to design new materials and explore other resources goes through the sharing of tasks and materials between colleagues.

It also became clear, that teachers are careful while selecting films to attain their aims, deciding whether to use subtitles or leave them out and taking into consideration aspects like appropriateness and relevance to the theme and the target class besides the accuracy of presented information. After all, as analysed in chapter 2.4 –*Video and the English classroom*, these are details that will turn the film into a good or bad choice.

3.2. Films for Intercultural Education and Citizenship

As aforementioned, films are powerful tools in the teaching context, due to their contribution towards the acquisition of intercultural competence and the development of citizenship. Movies dealing with human relationships, feelings, ethics, values and cultural dynamics may be highly fruitful in making students aware of their rights and duties as human beings as well as in providing a fuller understanding of their responsibilities towards other people.

There is an endless range of films that can contribute to the goals of education for democratic citizenship and for the respect for human rights, as they deal with themes such as racism, xenophobia, discrimination, prejudice, or violence towards minorities. Immigration is also a recurrent issue depicted by film, emphasizing the numerous difficulties immigrant people face trying to integrate a new culture, as well as the problems their children encounter belonging simultaneously to different cultures. Culture clash, stereotypes, cultural traditions, and intergenerational conflicts are thus widely represented in films, fostering critical thinking and intercultural understanding (Roell, 2010), with the chief aim of helping students to tear down preconceived ideas and preparing them for an effective integration in the contemporary multicultural world.

The selection of films presented in appendix 7 does not intend to be exhaustive, but rather to offer some examples of films that are of civic and intercultural interest and capable of providing sufficient themes for analysis and discussion in a language classroom. The list was formed from suggestions of films and synopsis provided mainly by Roell's selection of films for intercultural training, from the Intercultural film database from the University of Hildesheim in Germany and from Film Education, a charity supported by the UK Film Industry which supports film-based teaching. For reviews of films was consulted the Internet Movie Database (IMDb). Some of the films teachers mentioned in the questionnaires were also included in this list.

3.3. Film analysis - practical suggestions

The teacher's task is not to implant facts but to place the subject to be learned in front of the learner and through sympathy, emotion, imagination and patience, to awaken in the learner the restless drive for answers and insights which enlarge the personal life and give it meaning. (Nathan M. Pusey³³, cited in Clawson, J; Haskins, M., 2010)

In fact, films have the ability to present information rapidly and to simplify complex and abstract issues. As mentioned in chapters 2.4. *Video and the English classroom* and 2.4.1. *Video – a step towards cultural acquisition and citizenship*, the visual and emotional impact on the viewers, i.e. the students, turns the film into a stimulus for analysing numerous themes. Its strength lies in the ability to convey a specific atmosphere which allows the students to feel the issues in a much more profound way than by passively listening to the teacher talking about them. Used effectively, films can offer an extremely handy and engaging way to involve students in civic and cultural awareness, promote critical thinking, and instil curiosity about other people and cultures. These goals can be achieved through the commitment and imagination of the teacher in choosing adequate ways of approaching films, as well as through his/her dexterity in delineating activities capable of maximizing the potential of these valuable resources.

This section focuses on the critical analysis and evaluation of *Crash* (2004), a film capable of being used in the classroom with the purpose of promoting cultural awareness, of improving citizenship and civic values, of fostering an open attitude towards acceptance and tolerance, of dispelling stereotypes, prejudice and discrimination and, last but not least, awaken critical reasoning with the intent of promoting action among students. In other words, to make young people active and to turn them into responsible citizens capable of engaging in successful inter-cultural or social interaction.

To meet these purposes, some activities are suggested. As aforementioned, activities have always to be adapted to the target students and, this way, take into account the type of students, their social and cultural background and their perceptions and ideologies about the theme(s) the teacher aims to concentrate on. This means that

³³ Nathan M. Pusey, President, Harvard University (1907-2001).

although all resources (films, worksheets, tasks...) have to fit the curriculum objectives, they have always to be regarded as flexible and adaptable to a particular class, to their specific needs and available time. Thus, the approaches to the film and worksheets presented in this study were designed based on my professional experience and on the students I have taught over the last few years, especially in the secondary education context. They do not intend to approach the film in an absolute and exhaustive way, rather provide practical examples of how this film can be successfully used to attain intercultural competence and enhance civic values.

3.3.1. *Crash* (2004)

“A good film makes you ask questions of yourself as you leave the theatre”

Paul Haggis³⁴

Paul Haggis's *Crash* has motivated a vast literature in sociological, psychological, political, and educational areas of research, which recognizes the usefulness of the film for addressing issues as varied as life and relationships in multicultural societies; the problem of immigration and minorities; race; ethnicities and different cultural values forced to coexist in the same place. It also explores delicate questions such as discrimination; prejudice; stereotyping; intolerance; hatred and oppression, especially towards minority groups in the United States of America. Although there is some less favourable criticism of the film, claims that, like most Hollywood movies, themes are presented in a superficial and poorly developed way, favouring a white perspective and reinforcing existing stereotypes (Laurier, 2005; Buckler, 2008), other critics acknowledge the power of this film to make viewers think about these problems and through introspection realize that, regardless of the social status, wealth, profession, culture and race, everyone is biased, has unethical attitudes and judgments revealing fears and anxieties that can only be justified by ignorance and fear of the unknown. In fact, Haggis explains in the film's production notes that

My aim with this film is to explore how intolerance is a collective problem. I did not set out to offend or to ignite controversy, but to look at many different people, each with his or her unique perspective. Film enables us to walk, however briefly, in the shoes of strangers. In that sense, I hope that CRASH succeeds not so much in pointing out our difference, but in recognizing our shared humanity (Lionsgate:3)

Crash, is influenced by real life events experienced by its writer and director, more precisely the fact that Haggis was himself a victim of carjacking some years before, along with his experience of 25 years living in Los Angeles and historical events (the attacks of September 11 on the United States of America). However, it is in his words not “really about race or class – it's about fear of strangers. It's about intolerance

³⁴ Writer and director of *Crash* (2004)

and compassion; about how we all hate to be judged but see no contradiction in judging others” (Lionsgate: 5), adding that,

We live in a society of fear, where people like our President use that fear in order to control us, and the media uses that fear to manipulate us. I wanted to discuss that and how that fear resonates and distorts how we perceive the world around us [...] (*ibid*)

This isn’t a film about someone else – about those bad people on the other side of the hill. This is a film about good people – people you know; people like us – people who think they know who they are. Then they are tested and realize that they have no idea. None of the characters escape unscathed. [...] (*ibid*: 5-6)

I hate the fact that as Americans, we just love to define people. We love to say, ‘Good person. Bad person’. In this film at least, I didn’t want us to be judging others. I wanted us to judge ourselves. (*ibid*: 6)

Los Angeles, one of the most populated cities in the world, is characterized by a great ethnic and cultural variety, and by the contrast between poverty/marginality and well-being/ wealth, particularly associated to the world of opportunities provided by the film industry. This multicultural city is the stage for the action of *Crash*. Indeed, in a period of 36 hours, people coming from different ethnic, social and economic backgrounds are presented in a series of distinct stories. As the action unfolds, the audience starts to realize that these apparently unrelated events are in fact intersecting with each other and, in a domino effect, end up *crashing* into one another resulting in a disastrous impact on the characters that perform them.

Starting with a car crash, the audience is led to think that the film is, in fact, about an accident and its consequences. Detective Graham Waters’ comment, right in the opening scene, attempts to explain the title of the film, but his explanation is at the same time misleading, since the audience, absorbed by the images of a car crash, thinks that the Detective, due to the reference to “metal and glass”, is in fact talking about car crashes.

It’s the sense of touch. In any real city, you walk, you know? You brush past people, people bump into you. In L.A., nobody touches you. We’re always behind this metal and glass. I think we miss that touch so much that we crash into each other, just so we can feel something (Detective Graham Waters, played by Don Cheadle, introductory scene).

Actually, he is talking about the city and the way people seem alienated from the rest of society, leading separate lives and not interacting. He is referring to the fact that people are divided and feel it difficult to interact with each other. Detective Graham Waters realizes that the lack of socialization justifies the need for people crashing into one another, providing this way the motto for the film. However, at this point, the audience is not yet aware that, due to cinematographic techniques, the action starts *in media res*, and that this first scene is, actually, the last scene of the film. It is only as the plot gradually progresses, that the audience understands how the different scenes are interwoven, and to what extent the actions in each narrative influence the others. Although the viewer gets used to different stories happening simultaneously and is invited to imagine how they may be related, it is only near the end that all pieces of the puzzle begin to fit and make sense. Additionally, throughout the film, the viewer is forced to change his/her perception of the characters' behaviour and, consequently, his sympathy towards the different characters. A clear example is given by the "good and bad" police officers (Officers Tommy Hanson and John Ryan respectively).

Officer Ryan, who right from the beginning is shown as clearly racist and involved in improper conduct and comments for a police officer, is the one that at the end courageously saves Christine Thayer from a car crash, ironically the coloured woman he had sexually molested and humiliated in the beginning of the film. On the other hand, Officer Tommy Hanson, who is portrayed as the ethical and correct police officer, induced by his own stereotypes and prejudices (the ones he had rejected before), ends up killing an unarmed black boy, who happens to be Detective Graham Waters' brother, Peter Waters, a criminal used to carjacking.

This changing of attitude of some characters and consequent change in the expectations of the viewer is recurrent throughout the film. Another example is given by Jean Cabot, the District Attorney's wife. Her prejudiced view towards the Hispanic locksmith, Daniel Ruiz, grounded on his physical appearance (tattoos and clothing), or her disrespectful treatment towards Maria, her housekeeper, who at the end, ironically, turns out to be Jean's best friend by offering her assistance when she fell down the stairs and no one else cared, are examples which make the viewer uncomfortable and eager to think and discuss the reasons for such behaviours.

These scenes make the viewers, i.e. the students realize that everyone is biased regardless of race, gender or social position, but that change and redemption is possible. Through a careful analysis of the characters' motives for their attitudes, their

consequences upon other people and impacts upon society in general, it is possible for the viewer to look at his own perceptions, feelings and attitudes and, in a way or another, feel identified with a particular character or attitude depicted in the film. As a matter of fact, Sandra Bullock, the actress playing Jean Cabot, commenting on the production of *Crash* claims that “if you leave this film and don’t see a piece of yourself, you’re a liar, an absolute liar” adding that “It may not be your time to see it yet if you don’t see a piece of yourself and just acknowledge it” (Lionsgate: 6).

Through personal identification with a particular character or feeling, the viewer can be led to understand that the reasons for certain attitudes are really irrational and mostly result from lack of knowledge of the otherness, of what is unfamiliar and strange, as argued by Haggis. In fact, and in line with this research, these circumstances are frequently caused because of the people’s lack of intercultural competence.

Besides prejudice and discriminatory behaviour, *Crash* is also about stereotyping both from the perspective of White people or minority characters, even though Buckler asserts that “the film depicts White and minority characters differently with respect to the use of race/ethnic-based behaviour and stereotyped communication” (2008: 24). According to Buckler, the White characters’ misconduct and stereotypical view is depicted “in a positive light – as being the victim of social circumstances that led them to have stereotyped and prejudicial attitudes” (*ibid*) finding an excuse or explanation in a past experience or managing in a way or another to redeem themselves. White characters’ behaviour is, thus, “presented in ways that minimize their wrongfulness or impact of the conduct” (*ibid*: 7). Additionally, minority characters “are shown as being criminal, as holding arbitrary stereotyped beliefs, as using derogatory statements against members of their own race, and as holding extreme views about the nature of oppression” (*ibid*: 24). These attitudes are revealed by characters such as the Chinese woman in interaction with Ria, the Hispanic Detective Graham Waters’ partner and lover, concerning the car crash; Anthony’s conversation with Peter Waters about white people as oppressors and about hip hop and country music as the “music of the oppressor”, reinforcing the stereotype of Blacks as criminals used to stealing cars and using weapons; and Christine Thayer, in the interaction with Officer Ryan during a traffic control and later while arguing with her husband about his inaction, to name just a few.

Police abuse of authority (performed by Officer Ryan); manipulation of public voting (the District Attorney’s concern about giving a medal to a Black man and

Detective Waters' willingness to lie about the apparently accidental death of a Black detective minimized the incidents involving the politician); the consequences of the attacks of September 11, especially for the Middle Eastern community rooted in the USA (shown by the White shop owner selling a gun to Farhad Galzari, a Persian shop owner, whom he calls "Osama" and sarcastically accuses him of being responsible for terrorist attacks); and Human Trafficking are also issues explored in this film.

The wide scope of themes capable of being explored in the English classroom, especially with secondary level students, turns *Crash* into a powerful teaching/learning tool. As aforementioned, films can provide a wide range of learning in many fields, but to achieve the aim of this study, especial attention will be given to intercultural learning, to promotion of civic values and attitudes that foster the development of active and responsible citizens in society. Thus, the issues to be analysed in detail are preconceptions, prejudice, and stereotypes as the main causes of racial and ethnical conflicts, and human trafficking, because they cover the major themes portrayed by the film and are likely to meet the goals set for this work.

As far as the methodological approach for the viewing of *Crash* is concerned, a whole uninterrupted viewing seems to be the most adequate, due to the nature of the film, i.e. the multiple intersecting narratives lose their impact if shown separately. This does not mean that some scenes cannot be watched in isolation, so as to get a detailed understanding of them. However, watching the film without any interruption seems to be able to achieve better results. Shea (1995), contracting Stempleski's "bite-sized chunks" or "five to ten minutes" approach (Stempleski S., a): 11; Stempleski & Arcario, 1992: 118; Stempleski & Tomalin, 1990: 9), favours a whole film approach stating that

If I cut up the movie in five minute segments, focusing on the linguistic structure and the form of the language, the students might never have recognized the emotional force and narrative dynamic of the video as a story about important things in the human experience, aesthetic and ethical things like dreams, imagination, and commitment; things that drive language and ultimately stimulate students to learn in the first place (cited in King, 2002).

In *Crash*'s specific case, through an uninterrupted viewing students are not only allowed to watch the chain of events and perceive how the action unfolds, but also to go through a series of judgements that are going to be challenged and rejected as the action progresses. This is a fundamental part of the process of awareness of what is right and

wrong, of determining the reasons for such procedures and of the emerging of the desire to understand and become a better person. But for these steps to happen naturally, students must be given beforehand tools that enable the understanding of issues that may be implicit or completely unfamiliar.

Carefully designed pre-viewing activities will prepare the students for a clear understanding of the film. They are not only useful for activating previous knowledge but also to give the teacher some feedback on what the students already know about a particular issue and what their expectations are. There is a wide range of possible activities that meet these objectives, as for instance doing class surveys about issues presented in the film or suggested by pictures, the title of the film or the students' expectations; brainstorming; analyses of promotional material like posters, trailers or reviews; semantic mapping or dictionary consultation for definition of key words/phrases (Stoller, 1992: 27- 30). It is also possible to ask the students to search the net or other sources for prior information about the film, as for example about the director, the actors, the themes, the genre, or the setting. However, this type of activity will spoil the surprise of viewing the film, since the students will know the plot beforehand, which means a lower impact too.

Stoller defends the notion that "Teachers should select and adapt activities that evolve naturally out of the video and meet the needs of the students as well as fit the goals of the class" (*ibid*: 28). As far as the movie under consideration is concerned, some activities have been suggested and can be found in the Appendices. (see Appendices 8, 9,10). As the film can be used as a motivation or introduction for the unit of Multiculturalism, it is important for the teacher to know the extent to which students are aware of important concepts, such as immigration, discrimination, xenophobia, acculturation or culture shock, to name a few. These issues will be dealt with in this thematic unit and are present in the film. Thus, the students should understand their meaning in order to be able to talk about them and understand their implications. However, if the film is used as an option to illustrate what has already been talked about, or even to finish the unit, this kind of task still makes sense as a consolidation activity.

As far as the use of subtitles is concerned, there is a wide variety of views among experts, who emphasize several advantages and disadvantages of using subtitles while watching a film (Arcario, King, Sherman, Stempleski). However, it can be concluded that the use of them depends mainly on the goals set by the teacher for

showing the film, the difficulty of language, in terms of accents, pace of speech or idiomatic expressions, and obviously, the language proficiency of the students. Thus, a film like *Crash*, which is full of action and through which it is mainly intended to draw attention to cultural and civic values, secondary school students will be able to follow the plot and infer essential information without subtitles. On the other hand, they will also be able to improve their listening skills and increase their self-esteem, as they realize that they can, in fact, understand the film without reading subtitles. An alternative is to use English subtitles, which may offer an additional help, however without using their mother tongue.

After the viewing of the film, it is vital to analyse the students' understanding of the film's message, to analyse the concepts that have been previously discussed, the way they are depicted in the film and if they met the students' knowledge, to identify and characterize the characters and their roles, to analyse social interaction as well as cultural aspects. On the other hand, it is also important to reassure the use of new knowledge through activities that may connect the viewing of the film to their first expectations or to their own personal experience and perspectives. There is again a vast range of possible activities such as class surveys; oral discussion and sharing of views, disappointments or surprises; written productions of film summaries/ review, alternative endings, interior monologues, comments on a character's attitude, on a particular scene or theme, role plays and simulations or debates (Stoller, 1992: 32-34). Suggestions of these activities have been included in the Appendices (see Appendices 11-18).

Some scholars suggest activities that can be used with any film, which makes the teacher's preparation work easier (Sherman, Stempleski, Tomalin). Others prefer activities that address specific aspects of a film and are, therefore, not liable to be reused with a different one. The Appendices include some examples of worksheets specifically designed for *Crash* and worksheets that are applicable to the majority of films as they centre their attention on filmmaking techniques and enable the students to talk about the film, to evaluate how different camera or editing work, for example, contributes to a specific effect and to write reviews on their own (see Appendices 19 and 20).

A fundamental aspect to be taken into account after showing a film like *Crash*, concerns the carrying out of activities that are interesting and motivating for the students, but which are also capable of elucidating students about important issues of life in society. Through discussion, the teacher should attempt to transpose some of themes to the students' own reality, promote discussion about how they would react in a

particular circumstance depicted in the film in order to encourage meaningful acquisition of civic values. In this line of thought, the following subchapters attempt first, to select some scenes of the film taking into account the perspective of preconceptions, prejudices and stereotypes as the origin of racial and ethnical conflicts and human trafficking and second, to suggest ways of addressing these topics in the classroom.

3.3.1.1 Preconceptions, prejudices and stereotypes: the origin of ethnical and racial conflicts

“It is harder to crack prejudice than an atom”

Albert Einstein³⁵

A preconception, according to Oxford Advanced Learner’s Dictionary, is first, “an idea or opinion formed before you have enough information or experience of something” and second, “a bias or prejudice” (Oxford, 2000: 992), whereas prejudice is defined as “an unreasonable dislike of or preference for a person, group, custom, etc., especially when it is based on their race, religion, sex, etc.” (*ibid*: 994). As far as the meaning of stereotype is concerned, the same dictionary describes it as “a fixed idea or image that many people have of a particular type of person or thing, but which is often not true in reality” (*ibid*: 1272).

The close relationship between these three concepts and their meanings in an increasingly more diverse world, justifies the need to teach these issues in schools. Indeed, the reflection and discussion about these topics is, as aforementioned, one of the most important functions of school, in so far as it allows for an integral development of the students, in which the civic and ethical education is not forgotten.

In fact, it is during childhood and adolescence that children and young people learn about the correct attitudes and values that regulate life in society. This process happens especially through interaction with people that are close to them, namely, relatives, friends, and teachers, as well as through their own personal experience in different contexts. Another significant contribution is given by the media, being television and film the ones that have a greater influence on young people. Everything they watch on television plays a major role in the way they face the world and different people, influencing behaviours, attitudes, feelings, and values. Thus, prejudices and stereotypes often arise from television. This medium easily contributes to creating and reinforcing biased behaviours and to perpetuating stereotypical generalizations, depending on the way these issues are depicted and how they are received by the viewers. So, if a particular group of people is shown negatively, it is very likely that the

³⁵ German-born Physicist (1879-1955).

image the viewers will get of this group of people is also negative, even though this image is frequently formed on a basis of fear and ignorance about real life. This strong influence on people explains Einstein's remark about the difficulty in "cracking" a prejudice. Yet, this tendency can be counteracted if the spectator is able to think rationally and question the accuracy of what he/she is shown. In the educational context, this means engaging in critical thinking so as to understand the origins, causes, and effects of these preconceived images and, simultaneously, deconstruct them. In fact, the analysis and discussion of these topics will not only help to acquire accurate information, but also permit non-discriminatory judgments and, consequently, improve intercultural interactions.

By explicitly dealing with issues of racial prejudice and stereotypes, *Crash* is able to provoke shock and repulsion among the viewers. However, these reactions may be the main ingredient for achieving the desired end, i.e. to discuss the scenes, analyse them from different perspectives in order to achieve a tolerant and open mind. The scenes that may be easily used for this aim are: the dialogue between Anthony and Peter about oppression of black people expressed, according to Anthony, in various forms; Jean Cabot's reaction of grabbing her husband's arm when she saw the two black boys coming in their direction and the subsequent carjacking; Jean Cabot's stereotyped view towards the Hispanic locksmith; the Districts Attorney's discomfort about the fact that his car had been taken by black boys, which could either cost him the loss of the "Black vote or the Law and Order vote"; the "good" and "bad" police officers and their conduct throughout the film i.e. during the traffic control, Officer Ryan's interaction with Shaniqua Johnson, the black HMO ³⁶ Administrator; Officer Tommy Hanson's interaction with his superior and the outcome of the story for both policemen. Other scenes that can be explored and that are illustrative of how prejudice and stereotypes may cause conflicts between different races are the ones related to the Persian Family, mainly the scenes in which Daniel Ruiz, the Hispanic locksmith is called by Farhad Galzari, to change the locks of his store, and Farhad's interaction with the gun store owner and the vandalism of his store. The two latter are, in fact, very suggestive of how ignorance and biased perceptions of reality may culminate in violence and interracial

³⁶ Health Maintenance Organization

conflicts, due to their explicit references to the September 11th attacks and the generalization of foreign people as Arabs and terrorists.³⁷

³⁷ The script of the film can be accessed at www.awesomefilm.com/script/Crash.pdf

3.3.1.2. Human Trafficking

“Ending human trafficking is not idealistic or naive.

It is audacious.

And it is people of audacity who change the world”

Rob Morris³⁸

It is ingenuous to suppose that human trafficking belongs to the past. In fact, despite the amount of legislation passed by several organisations since the Emancipation Act in 1833, whose aim was to abolish slavery, to ensure freedom and promote respect for human rights, slavery still exists and is practiced in most of the countries where it has already been banned. Slavery is hidden behind many names. It is camouflaged by bonded labour and serfdom; by forced child labour in numerous illicit activities, such as the recruitment for armed conflicts, prostitution, and pornography; by trafficking of people for labour or sexual exploitation all over the world.

This “weed that grows in every soil” as acknowledged by Edmund Burke (1887) is, unfortunately, also present in Portugal. OIKOS, a Portuguese non-profit-making association recognized as an International Non-governmental Organization, is aware of this phenomenon and intends to call society’s attention to the fact that human trafficking and labour exploitation are, in fact, very common “especially in migrant populations and within the most vulnerable communities in northern Portugal, particularly the regions of Ave and Entre Douro e Vouga” (OIKOS³⁹) by informing and training people how to recognize these situations and to act accordingly. Thus, with the main goal of forming “citizens involved and responsible for the world around them” (*ibid*), schools were challenged to develop projects related to these topics. Besides the guidelines and pedagogical resources which were given to teachers, there was also the chance to debate these issues and relate them to other material capable of contributing to the same goal. It was concluded that the large amount of available films that portray these themes can be powerful tools in the fight for human dignity.

³⁸ The President and co-founder of Love146, a non-profit international human rights organisation.

³⁹ Homepage available at www.oikos.pt

In fact, *Crash* also portrays this theme. Anthony and Peter Waters, in a shocking scene, run over a Korean man. This episode arouses pity for this man and, simultaneously, revolt against the two black boys who had already stolen a car and were not sure if they should help him or not. However, the viewers' initial feelings are again betrayed, when they realize that the Korean man is, actually, a criminal too, since he is trafficking Asian people into America and keeps them chained in inhumane conditions inside his van. In order to make students aware of the issue of human trafficking, its implications and the need to guarantee human rights, the teacher may explore these scenes and comment on Anthony's attitude while releasing these people and refusing to sell them to Lucien, the criminal car shop owner. Students can be asked to speculate about what could have happened to those people if they hadn't been released. Finally, they should reach the conclusion that Anthony took the right decision, in spite of being a criminal himself. His attitude can be used to illustrate Morris' call for audacity, i.e. the fact that people can compensate for their bad actions and that everyone can change for better.

Conclusion

“Now this is not the end.

It is not even the beginning of the end.

But it is, perhaps, the end of the beginning.”

Winston Churchill

In a globalized world in which society is clearly characterized by a growing mobility of people, becomes imperative that individuals coming from multiple countries and holding different cultures interact in a tolerant and responsible way, accepting each other and respecting values and traditions different from their own. Moreover, there is the need for people to oppose prejudice and oversimplified generalizations passed out over generations and resulting mainly from ignorance and fear, but which do not correspond to reality. It is also essential that people learn to look at other cultures and do not judge them in terms of right and wrong, just because they do not conform to their own. This attitude is, precisely, the reason for prejudiced views, discrimination and racism and, consequently, the trigger for conflict among people. Actually, people have to learn to look at other cultures with the intent of acknowledging the difference and, this way, learning about their own. Intercultural awareness is, in fact, the solution for most of the problems existing in multicultural societies.

As analysed throughout this dissertation, the development of intercultural competence is, in today's society, one of the most important goals of schools, in a similar way to the generalization of the teaching of the English language worldwide. Indeed, English is a global language, i.e. the language of communication between people from different countries all over the world for countless purposes. In this way, the English teacher must take responsibility in developing intercultural competence and be a mediator of education towards citizenship, as expressed by the current legislative framework, among which international documents outlined by the United Nations, UNESCO, the Council of Europe and, in the Portuguese context, documents from the Portuguese National Council of Education and the current syllabi, are the most relevant.

Indeed, through the English class, students, without crossing borders, can have access to other cultures and can be easily led to discover new worlds and new “ways of

life”, to compare, to reflect, to question about different values and attitudes and, finally, to understand that the contact with other cultures can enrich their own vision of the world. On the other hand, this contact will also contribute to the building of the students’ personality, by encouraging civic attitudes involving dialogue, understanding and respect for the human rights. Thus, besides enabling communication among people with different mother tongues, English Language Teaching will, undeniably, play an important role in promoting an Education for Democratic Citizenship and Human Rights as is advocated by the Council of Europe.

From the present study, and bearing in mind that Language and Culture cannot be dissociated, it can be concluded that the primary aim of English teaching/learning is not just the development of linguistic skills, but also of intercultural competence, which enables the student to become an intercultural speaker and integrate effectively any society. The success of this to happen will depend on the teacher’s ability to outline effective strategies and activities that make the acquisition of these skills possible. There is the need for the teacher to challenge the students to new experiences, to use innovative resources that break the routine of using exclusively the coursebook, to lead the students to face conflict raising situations that make them speculate about the causes of these circumstances and question their legitimacy focusing, for example, on issues like discrimination, racism, xenophobia and prejudice. These kinds of activities will promote open-mindedness and tolerance towards what is different. Among the multiple variety of resources the English teacher can use to develop an intercultural and civically oriented education, this study centred its attention on the use of films in the classroom.

Indeed, films are an innovative and motivating way not only in terms of development of specifically linguistic skills, but also for its cultural values in addressing issues susceptible of being discussed in English classes. Although citizenship and intercultural skills are supposed to be developed throughout the whole educational process, this dissertation aimed to limit its scope of study to secondary level students in the Portuguese Educational System. Therefore, the application of questionnaires made it possible to assess the opinions of English teachers in Portugal with regard to the development of intercultural competence, of citizenship and the use of films in their practices. In this way, it was possible to realize that teachers recognize the importance of culture in the teaching of the English language, especially in the current society, although most of them consider linguistic development more important than the cultural one. However, most respondents recognize that comparing cultures, identifying and

accepting differences is important and that such an attitude promotes knowledge and enrichment of the students' own culture. Moreover, critical thinking is seen as a fundamental skill of the English class, in particular with regard to the deconstruction of stereotypes. As far as resources are concerned, the questionnaires made it possible to realize that Portuguese teachers feel that the materials available in coursebooks are not enough and that there is a growing need to develop new resources to teach cultural aspects. Among these resources, the use of films leads the teachers' choices, in spite of stressing the lack of time as the biggest obstacle to a more frequent use of this resource. As for their aims while using films, they intend to improve the extension of cultural knowledge, motivation and critical thinking, which leads to the conclusion that teachers are committed to providing for their students motivating classes, but which do not lack skills recommended as essential, as demonstrated throughout this study.

In order to exemplify the use of films for secondary level students as a medium to promote citizenship in an intercultural perspective, the film *Crash* (2004) was analysed. This film proved to be capable of triggering intercultural awareness and respect for human rights. The careful analysis of *Crash* enabled suggesting activities which resulted from an uninterrupted viewing of the film. These activities provide students with moments of reflection about attitudes and values depicted in the film conducive to promoting the acceptance of diversity and the recognition of the necessity of respect for human rights. These activities focus primarily on the identification and deconstruction of prejudices and stereotypes as major causes of ethnical and racial conflicts, and on the awareness of human trafficking, an evil still present nowadays.

Concerning my personal experience in relation to the use of *Crash* with 11th grade students, it could have been very constructive for this project to have surveyed the students' opinion about the usefulness of learning interculturality and citizenship through this particular film. Unfortunately, due to time constraints, this was not possible. Notwithstanding, from the perception I get from classes I consider that the results have been quite good. Students feel motivated by the theme "A World of many Cultures" and engage in the discovery of fundamental concepts this unit deals with, in a natural and meaningful way, i.e. students mobilize prior skills, activate knowledge they have from their own experiences, discuss concepts and relate them to what is portrayed in the film. They also speculate about many different situations, causes and consequences and, thus, acquire new skills and knowledge which are meaningful for them and will therefore last. The tasks the students are exposed to take into account the

recommendations of the *Common European Framework of Reference for Languages* as well as Byram's interpretation as far as the intercultural dimension is concerned. As analysed in Chapter 2.2. - *The Intercultural Dimension in Language Teaching*, the acquisition and/or the development of skills that contribute to intercultural competence happen simultaneously and have to be regarded as a whole. In fact, they cannot be dissociated from each other. The "Declarative knowledge (*savoir*)", which is one of the four general competences outlined by the above mentioned document, includes both the "Sociocultural knowledge" and the "Intercultural awareness". These abilities mean the activation of knowledge the students already have (in this particular case their knowledge about the USA as a multicultural country, immigration, ethnical and racial conflicts, the existence of different values, beliefs...) and their ability to examine their own culture and the target culture, i.e. the one depicted in the film, to look for similarities and differences and to interpret and relate them, such as stated by Byram in "Skills of interpreting and relating (*savoir comprendre*)". The ultimate aim is to enrich the students' own experience/ knowledge in a tolerant way. Indeed, most students want to share their experiences, to exemplify, to talk about an event they have witnessed and which has shocked them, or simply to comment on an attitude they disliked. This way, they are effectively linking their own experiences with the new ones, getting gradually attached to the theme, so that they become curious and want to expand it further.

Most of this work is achieved through the worksheets included in the appendices which either prepare the students for the topics to be addressed in the film (pre-watching activities) or engage them in discussion about what they have watched. This can be exemplified through a pre-watching activity in which the concept of "discrimination" is analysed (see appendix 8). Although students already know the meaning and implications of discrimination, they are not always aware of the amount of forms of discrimination that really exist and, unconsciously, accept this kind of attitude without questioning. The fact that through the exploration of this concept the students are faced with pictures of discriminatory attitudes, and that their feelings and personal experiences get involved, helps them to engage emotionally and feel the need to change, precisely as proposed by Byram's "Critical cultural awareness (*savoir s'engager*)". This effect is reinforced through the analyses of even more profound forms of discrimination through the worksheet "A Multicultural World" (see appendix 9). Students, at the age of 16, already have an idea about issues like "immigration", "racism", "xenophobia", "prejudice", or "stereotype". However, most of the time, they cannot distinguish these

concepts clearly. In fact, most of my students only understand the implications of these issues completely while watching the film, and that happens because they had already been discussed beforehand. Besides, the fact that students are asked to reflect on these concepts leads them to anticipate possible themes for the film they are going to watch, increasing their motivation and interest. They realize that they are not going to watch a film purely for fun as they usually do at home or at the cinema. There is always a specific purpose behind it, and it has been amazing to observe their attempts to guess what it is going to be about.

The discussion questions which take place after watching the film (see appendix 17) are, obviously, the ones that will contribute more significantly to the development of the competence of “Skills and know-how (*savoir-faire*)” as outlined by the *Common European Framework of Reference for Languages*. Through the analyses of the film, students are able to identify stereotypes and prejudiced views, to question their accuracy, to speculate about their origins and consequences, to relate them to their own culture and, in this way, become intercultural competent.

Throughout these classes, the students’ personality is being built and their desire to enlarge personal horizons becomes evident. These competences are also envisaged by the *Common European Framework of Reference for Languages*, mainly in the “Existential competence (*savoir-être*)” and in the “Ability to learn (*savoir-apprendre*)”, as well as in Byram’s “Skills of discovery and interaction (*savoir apprendre/faire*)” and “Critical cultural awareness (*savoir s’engager*)”. Indeed, I realize that my students’ attitudes, values, and beliefs change along the process of viewing the film and thinking about the themes raised by the discussion classes. The gradual complexity of the worksheets and tasks contribute to make this process even more effective. Additionally, they are also asked to choose a project, to research additional information in different media and later on to present their findings to the rest of the class (see appendix 18). These activities have shown that teaching through *Crash* can, indeed, raise students curiosity about other cultures, make them aware of human rights and civic values, challenge them to get involved in new experiences and instil the desire to become active and intervenient citizens. *Crash* is, in fact, a useful resource to develop interculturality and citizenship. However, the success of these tasks will depend on several factors such as the students’ willingness to get involved, their ability to distance themselves from stereotypes, their personality and linguistic competence, the number of students in each

class, the available resources and time constraints, which require a careful selection and adaptation of activities, so as to attain the established goal.

Concerning the goals outlined at the beginning of this dissertation, I believe that this study allowed me excellent moments of reflection on the meaning of what is and should be the teaching of English in the world today, greatly enriching my knowledge and providing the acquisition of useful skills as far as my professional development as a teacher is concerned. In respect of the use of films, I believe they are powerful tools in showing and making the students aware of many aspects that are not so obvious through words. I usually consider the famous saying: *“A picture is worth a thousand words.”*

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Note: The pictures included in the worksheets were all taken from free access Google images.

Appendices

Questionnaire

The following questionnaire is aimed at English teachers in a secondary level context.

The answers are anonymous and will only be used for statistical purposes within a master's dissertation on the intercultural dimension of English teaching and the potential benefits of using films in the English classroom. It can be answered on the computer

I – Biographical Data

1. Age:

2. Gender:

☐ Male ☐ Female

3. Nationality :

4. Native tongue:

5. Qualifications:

- ☐ a) Bachelor's
- ☐ b) *Licenciatura*
- ☐ c) Masters Degree
- ☐ d) PhD
- ☐ e) Other

6. Type of school:

- ☐ a) *Escola Básica do 2º/3º ciclo*
- ☐ b) Secondary
- ☐ c) Private school
- ☐ d) Other

7. School location:

- ☐ a) North of Portugal
- ☐ b) Centre of Portugal
- ☐ c) South of Portugal
- ☐ d) Azores/Madeira

8. I teach/have already taught:

- ☐ a) 10th grade
- ☐ b) 11th grade
- ☐ c) 12th grade

9. I have been teaching for:

- ☐ a) Less than 5 years
- ☐ b) 5 to 10 years
- ☐ c) 10-15 years
- ☐ d) 15- 20 years
- ☐ e) 20 or more years

II. In this section, please indicate to what extent you agree or disagree with the statements, according to the following scale:

A- Totally agree B - Somewhat agree C- Somewhat disagree D - Totally
--

1. Culture and Language are intrinsically tied.

☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

2. In the English classroom linguistic competence is more important than cultural competence.

☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

3. Learning about culture improves the learning of the language.

☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

4. Cultural activities should be incorporated into lesson plans.

☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

5. Culture can be taught implicitly.

☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

6. (Inter) cultural competence should be assessed just like linguistic competence.

☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

7. Migration of people makes the teaching/learning of culture significant.

☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

8. The English syllabus for secondary education in Portugal gives enough relevance to cultural aspects.

☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

9. It is possible for a teacher to adapt the present curriculum so as to teach culture and intercultural relations.

☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

10. Civic and social issues are incorporated in the English syllabus for secondary education in Portugal.

- ☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

11. Comparing cultures, recognizing and accepting differences are relevant in today's society.

- ☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

12. Learning about a new culture may lead students to understand their own culture better.

- ☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

13. Learning about cultures prepares students for interacting with people in a globalized world.

- ☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

14. Citizenship can be promoted in the English classroom.

- ☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

15. Tolerance, civic awareness and respect for human dignity can be taught in an English class.

- ☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

16. The intercultural dimension plays an important role in the teaching/learning of English.

- ☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

17. Learning about other people's customs, values, beliefs and behaviours may create prejudice and rejection.

- ☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

18. It is impossible for a teacher to teach about the intercultural dimension without having been in the country he/she is talking about.

- ☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

19. A teacher who is a native speaker is more successful in teaching about his/her country's culture.

- ☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

20. Critical thinking can be encouraged in the English class.

- ☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

21. Stereotypes should be critically discussed in the classroom.

- ☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

22. There is enough material in the present coursebooks to teach culture/cultural aspects.

- ☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

23. The usage of authentic material, such as film, TV/Radio broadcasts, magazines and newspapers are useful for presenting culture.

- ☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

24. Films enhance transdisciplinarity.

- ☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

25. Feature films have more educational value than those videos especially designed for English Language Teaching (ELT).

- ☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

26. Feature films are more motivating than videos made for ELT.

- ☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

27. The usage of subtitles depends on the teacher's objective and the students' language competence.

- ☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

28. Watching a film with subtitles has more benefits than watching it without.

- ☐ A - Totally agree ☐ B-Somewhat agree ☐ C-Somewhat disagree ☐ D-Totally disagree

III. Teacher's Practice

1. Select three resources you use most frequently to develop culture/intercultural competence.

- ☐ coursebook ☐ handouts ☐ songs ☐ short stories ☐ films ☐ web sites

☐ others

2. **Do you use films in class?**
☐ very often ☐ sometimes ☐ rarely ☐ never
3. **Select three barriers to using films in class.**
☐ lack of time
☐ inappropriate/irrelevant for the themes
☐ lack of resources (DVD player; TV; Projector...)
☐ extra work for the teacher
☐ lack of suitable films
☐ students do not like watching films
☐ films only have entertainment value
☐ other
4. **Select three types of films you consider more teachable.**
☐ documentaries ☐ feature films ☐ trailer ☐ comedies
☐ drama ☐ thriller ☐ adventure ☐ epic/myth
☐ crime/detective ☐ romance ☐ musical ☐ science fiction
5. **Select three skills you most frequently want to improve through films** (just if you use films).
☐ listening ☐ oral production ☐ writing ☐ vocabulary
☐ pronunciation ☐ concentration ☐ motivation ☐ creativity
☐ grammar ☐ entertainment ☐ critical reasoning
☐ extension of cultural knowlegde
6. **Select the approach you prefer for showing a film.**
☐ watch the whole film through and do pre-/after-watching activities
☐ select some scenes and do some tasks on them
☐ watch the whole film but interrupt for activities
☐ watch the film/scenes without preparing activities
7. **Give examples of films you have already used or may use in your practice and explain your objectives and/or results.**

Thank you very much
Sandra Machado Neves

Appendix 2: Statistical Results of the Teachers' questionnaire

Number of analysed questionnaires: 36

I- Biographical Data

1. Age:

	No. of valid answers	Percentage
25 to 30	1	3%
31 to 35	5	14%
36 to 40	12	33%
41 to 45	10	28%
46 to 50	2	5%
51 to 55	4	11%
56 to 60	2	6%
older than 61	0	0%

2. Gender:

	No. of valid answers	Percentage
Male:	2	6%
Female:	34	94%

3. Nationality:

	No. of valid answers	Percentage
Portuguese:	36	100%

4. Native tongue:

	No. of valid answers	Percentage
Portuguese:	34	94%
German:	1	3%
French:	1	3%

5. Qualifications:

	No. of valid answers	Percentage
Bachelor's	0	0%
<i>Licenciatura</i>	29	81%
Masters Degree	7	19%
PhD	0	0%

6. Type of school:

	No. of valid answers	Percentage
E. B. 2º/3º ciclo	1	3%
Secondary school	30	83%
Private school	1	3%
Other	4	11%

7. School location:

	No. of valid answers	Percentage
North of Portugal	23	64%
Centre of Portugal	6	17%
South of Portugal	2	5%
Azores/Madeira	5	14%

8. I teach/ have already taught:

	No. of valid answers	Percentage
10 th grade	35	40%
11 th grade	30	34%
12 th grade	23	26%

9. I have been teaching for:

	No. of valid answers	Percentage
less than 5 years	1	3%
5 to 10 years	1	3%
10 to 15 years	12	33%
15 to 20 years	10	28%
20 or more years	12	33%

II. Please indicate to what extent you agree or disagree with the statement.

1. Culture and Language are intrinsically tied.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	31	5	0	0
Percentage	86%	14%	0%	0%

2. In the English classroom linguistic competence is more important than cultural competence.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	4	26	4	2
Percentage	11%	72%	11%	6%

3. Learning about culture improves the learning of the language.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	27	9	0	0
Percentage	75%	25%	0%	0%

4. Cultural activities should be incorporated into lesson plans.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	30	6	0	0
Percentage	83%	17%	0%	0%

5. Culture can be taught implicitly.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	19	15	1	1
Percentage	53%	41%	3%	3%

6. (Inter) cultural competence should be assessed just like linguistic competence.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	4	23	6	3
Percentage	11%	64%	17%	8%

7. Migration of people makes the teaching/learning of culture significant.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	25	11	0	0
Percentage	69%	31%	0%	0%

8. The English syllabus for secondary education in Portugal gives enough relevance to cultural aspects.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	6	17	10	3
Percentage	17%	47%	28%	8%

9. It is possible for a teacher to adapt the present curriculum so as to teach culture and intercultural relations.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	8	22	4	2
Percentage	22%	61%	11%	6%

10. Civic and social issues are incorporated in the English syllabus for secondary education in Portugal.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	11	23	2	0
Percentage	31%	64%	5%	0%

11. Comparing cultures, recognizing and accepting differences are relevant in today's society.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	32	4	0	0
Percentage	89%	11%	0%	0%

12. Learning about a new culture may lead students to understand their own culture better.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	29	5	2	0
Percentage	81%	14%	5%	0%

13. Learning about cultures prepares students for interacting with people in a globalized world.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	35	1	0	0
Percentage	97%	3%	0%	0%

14. Citizenship can be promoted in the English classroom.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	34	2	0	0
Percentage	94%	6%	0%	0%

15. Tolerance, civic awareness and respect for human dignity can be taught in an English class.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	35	1	0	0
Percentage	97%	3%	0%	0%

16. The intercultural dimension plays an important role in the teaching/learning of English.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	22	14	0	0
Percentage	61%	39%	0%	0%

17. Learning about other people's customs, values, beliefs and behaviours may create prejudice and rejection.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	0	1	7	28
Percentage	0%	3%	19%	78%

18. It is impossible for a teacher to teach about the intercultural dimension without having been in the country he/she is talking about.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	4	3	12	17
Percentage	11%	8%	34%	47%

19. A teacher who is a native speaker is more successful in teaching about his/her country's culture.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	2	17	10	7
Percentage	6%	47%	28%	19%

20. Critical thinking can be encouraged in the English class.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	32	4	0	0
Percentage	89%	11%	0%	0%

21. Stereotypes should be critically discussed in the classroom.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	29	6	1	0
Percentage	80%	17%	3%	0%

22. There is enough material in the present coursebooks to teach culture/cultural aspects.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	1	21	6	8
Percentage	3%	58%	17%	22%

23. The usage of authentic material, such as film, TV/Radio broadcasts, magazines and newspapers are useful for presenting culture.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	33	3	0	0
Percentage	92%	8%	0%	0%

24. Films enhance transdisciplinarity.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	26	10	0	0
Percentage	72%	28%	0%	0%

25. Feature films have more educational value than those videos especially designed for English Language Teaching (ELT).

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	2	27	7	0
Percentage	6%	75%	19%	6%

26. Feature films are more motivating than videos made for ELT.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	10	24	2	0
Percentage	28%	67%	5%	0%

27. The usage of subtitles depends on the teacher's objective and the students' language competence.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	25	10	1	0
Percentage	69%	28%	3%	0%

28. Watching a film with subtitles has more benefits than watching it without.

	Totally agree	Somewhat agree	Somewhat disagree	Totally disagree
No. of valid answers	3	21	12	0
Percentage	8%	59%	33%	0%

III. Teacher's Practice:

1. Select three resources you use most frequently to develop culture/intercultural competence.

	No. of valid answers	Percentage
coursebook	21	19%
handouts	16	15%
songs	21	19%
short stories	5	4%
Films	29	27%
Web sites	15	14%
others	2	2%

2. Do you use films in class?

	very often	sometimes	rarely	never
No. of valid answers	4	24	5	3
Percentage	11%	67%	14%	8%

3. Select three barriers to using films in class.

	No. of valid answers	Percentage
lack of time	32	32%
inappropriate/irrelevant for the themes	9	9%
lack of resources (DVD player; TV; Projector)	23	23%
extra work for the teacher	12	12%
lack of suitable films	18	18%
students do not like watching films	0	0%
films only have entertainment values	0	0%
other	6	6%

4. Select three types of films you consider more teachable.

	No. of valid answers	Percentage
documentaries	29	28%
feature films	28	27%
trailer	12	11%
comedies	6	6%
drama	9	9%
thriller	0	0%
adventure	2	2%
epic/myth	6	6%
crime/detective	1	1%
romance	0	0%
musical	2	2%
science fiction	8	8%

5. Select three skills you most frequently want to improve through films (just if you use films).

	No. of valid answers	Percentage
listening	16	15%
oral production	8	7%
writing	3	3%
vocabulary	7	7%
pronunciation	8	8%
concentration	0	0%
motivation	19	18%
creativity	1	1%
grammar	0	0%
entertainment	0	0%
critical reasoning	17	16%
extension of cultural knowledge	26	25%

6. Select the approach you prefer for showing a film.

	No. of valid answers	Percentage
watch the whole film through and do pre-/after-watching activities	27	77%
select some scenes and do some tasks on them	6	17%
watch the whole film but interrupt for activities	1	3%
watch the film/ scenes without preparing activities	1	3%

DOMÍNIOS DE REFERÊNCIA – 10º Ano

<p>1. UM MUNDO DE MUITAS LÍNGUAS</p>	<ul style="list-style-type: none"> - O contacto com outras línguas, experiências e culturas <ul style="list-style-type: none"> • <i>pen/cyber-friends</i> • cinema/vídeo • <i>e-mail</i> • Internet • música • livros • ... - Mobilidade, juventude e línguas <ul style="list-style-type: none"> • visitas de estudo • intercâmbios educativos • cursos de férias • programas comunitários • turismo • ... - A língua inglesa <ul style="list-style-type: none"> • nos países de expressão inglesa • como instrumento de comunicação entre culturas • como língua das novas tecnologias • como língua do mundo dos negócios • ...
<p>2. O MUNDO TECNOLÓGICO</p>	<ul style="list-style-type: none"> - Inovação tecnológica <ul style="list-style-type: none"> • o homem e a máquina • os <i>robots</i> • máquinas inteligentes • a telemedicina • ... - Mudanças sociais <ul style="list-style-type: none"> • na família • na comunidade • na educação • nas relações humanas • no trabalho • ... - A exploração de outros mundos <ul style="list-style-type: none"> • o espaço • as cidades digitais • os mundos virtuais • ...

⁴⁰ (Moreira, G. (coord.) *et al*, 2001-2003:26-27)

3. OS MEDIA E A COMUNICAÇÃO GLOBAL	<ul style="list-style-type: none"> - Evolução dos <i>media</i> <ul style="list-style-type: none"> • <i>print media</i> • rádio • TV • satélites de comunicação • ... - A <i>Internet</i> e a comunicação global <ul style="list-style-type: none"> • fonte de informação e de conhecimento • elemento de aproximação/afastamento entre pessoas, povos e culturas • info-inclusão/exclusão • ... - Comunicação e ética <ul style="list-style-type: none"> • manipulação de informação • privacidade • propriedade intelectual • <i>cyber-crimes</i> • ...
4. OS JOVENS NA ERA GLOBAL	<ul style="list-style-type: none"> - Os jovens de hoje <ul style="list-style-type: none"> • valores • atitudes • comportamentos • sonhos e ambições • ... - Os jovens e o futuro <ul style="list-style-type: none"> • trabalho e lazer • adaptabilidade • formação ao longo da vida • ... - As linguagens dos jovens <ul style="list-style-type: none"> • música • modas e tendências (<i>street jargon, graffiti, urban tribes...</i>) • ...

DOMÍNIOS DE REFERÊNCIA – 11º Ano

<p>1. O MUNDO À NOSSA VOLTA</p>	<ul style="list-style-type: none"> - Ameaças ao ambiente • desastres ecológicos • espécies em extinção • hábitos de consumo (gestão dos recursos naturais...) • ... - Questões demográficas • distribuição de população • mobilidade • ... - Questões de Bioética • manipulação genética • clonagem • ... - Intervenção cívica e solidária (individual, grupal, institucional) • atitudes e comportamentos quotidianos • racionalização do consumo: redução, reciclagem, reutilização • padrões de vida alternativos (<i>vegetarianism, veganism, new age travellers, tree people</i>) • movimentos e organizações ambientalistas, voluntariado • ...
<p>2. O JOVEM E O CONSUMO</p>	<ul style="list-style-type: none"> - Hábitos de consumo • alimentação • moda e vestuário • entretenimento • ... - A criação da imagem • marcas e logos • padrões de beleza, de comportamento • ... - Publicidade e <i>marketing</i> • estratégias e linguagens nos diferentes <i>media</i> • ... - Defesa do consumidor • acção directa do consumidor (verificação da rotulagem, boicote à compra...) • publicidade enganosa • organizações de defesa do consumidor • ...

⁴¹ (Moreira, G. (coord.) *et al*, 2001-2003:28-29)

	<ul style="list-style-type: none"> - Ética da produção e comercialização de bens • <i>franchising</i> • condições de trabalho • testagem em animais • ...
3. O MUNDO DO TRABALHO	<p>O mundo do trabalho em mudança</p> <ul style="list-style-type: none"> • alteração de ritmos e locais de trabalho (flexibilização de horário, criação de espaços de lazer, a casa como local de trabalho ...) • internacionalização do trabalho • flexibilização do emprego (o auto-emprego, <i>job-sharing</i>...) • condições de trabalho (saúde e higiene, segurança, ambiente de trabalho...) • formação ao longo da vida • as novas tecnologias no mundo do trabalho • ... <p>- O jovem perante as mudanças</p> <ul style="list-style-type: none"> • diversidade de percursos (<i>gap year</i>, <i>time-off</i>, actividades de acção social, voluntariado...) • escolha de actividades profissionais • lazer • ...
4. UM MUNDO DE MUITAS CULTURAS	<ul style="list-style-type: none"> • hábitos e costumes • estilos de vida • ... <p>- A sociedade multicultural</p> <ul style="list-style-type: none"> • igualdade de oportunidades • igualdade de direitos • inclusão social/socioeconómica • discriminação e intolerância (religiosa, política, étnica...) • ... <p>- Movimentos e organizações de acção social e voluntariado: locais, nacionais e internacionais...</p> <p>- ...</p>

DOMÍNIOS DE REFERÊNCIA – 12º Ano

1. A LÍNGUA INGLESA NO MUNDO	<ul style="list-style-type: none"> - Evolução da língua inglesa enquanto fenómeno social, político e cultural • línguas do mundo e expansionismo (português, espanhol, inglês, neerlandês,...) • a língua inglesa e a sociedade de informação • o futuro da língua inglesa • ... - Diversidade na língua inglesa • <i>Englishes</i> (variedades padrão) • interação da língua inglesa com outras línguas (enriquecimentos linguísticos e culturais) • ...
2. CIDADANIA E MULTICULTURALISMO	<p>A Declaração Universal dos Direitos do Homem</p> <ul style="list-style-type: none"> • igualdade de direitos e oportunidades (crianças, idosos, mulheres...) • direito à diferença (linguística, religiosa, étnica...) • direito à liberdade de expressão e de culto • figuras emblemáticas na defesa dos direitos e liberdades (Nelson Mandela, Mahatma Gandhi, Germaine Greer, Betty Friedan, Martin Luther King...) • ... - Conviver com a diversidade • Mobilidade e fluxos migratórios • imigração/emigração • refugiados (políticos, religiosos, económicos, étnicos,...) • políticas de imigração (Austrália, América, União Europeia...)
3. DEMOCRACIA NA ERA GLOBAL	<ul style="list-style-type: none"> • globalização cultural e económica (McDonald's, Body Shop, Pizza Hut, Nike, CNN, Shell...) • partilha de responsabilidades (distribuição de riqueza, questões ambientais...) • participação e intervenção • educação e democracia • ... - Democracia em mudança • diferentes modalidades de democracia • a construção europeia

⁴² (Moreira, G. (coord.) *et al*, 2001-2003:30)

4. CULTURAS, ARTES E SOCIEDADE	<p>A segunda metade do Século XX na literatura, no cinema, na música,...</p> <ul style="list-style-type: none"> • democratização das artes (<i>The Beat Generation</i>, a cultura popular, <i>street culture</i>...), • visibilidade de vozes (femininas, das minorias...) • outros modos de expressão (<i>street graphics</i>, <i>video clips</i>...) • ... <p>- A diversidade de vozes nos países de expressão inglesa</p> <ul style="list-style-type: none"> • culturas indígenas (<i>native Americans</i>, Aborígenes, Maoris...) • ...
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10th grade reference domains

1. A World of Many Language	Spanglish (2004) Babel (2006) L'auberge espagnole (2002)
2. The Technological World	AI- Artificial Intelligence (2001) Bicentennial Man (1999) Eagle Eye (2008) I Robot (2004) Apollo 13 (1985) The Social Network (2010) Contact (1997) The Net (1995) You've Got Mail (1998) Robots (2005) Real Steel (2011) Tron: Legacy (2010)
3. Mass Media and Global Communication	The Social Network (2010) The Net (1995) You've Got Mail (1998) The Truman Show (1998)
4. Young People in the global era	Dead Poets Society (1989) Pay it forward (2000) Freedom Writer (2007) She's All That (1999) Juno (2007) Super Size Me (2004) Precious (2009)

⁴³ This list includes films that teachers mentioned having used in English teaching. For a clear overview, the films have been connected to the reference domains of the Secondary Level Syllabus for English according to the most important themes they deal with. Some films are included in more than one domain, so as to show the different contexts in which they may have been used. The films listed at the end of this appendix cross different domains and were mostly used to explore historical and social aspects or for literary reasons.

11th grade reference domains

1. The World around us	The Day after Tomorrow (2004) 2012 (2009) Gorillas in the mist (1988) The Island (2005) An Inconvenient Truth (2006) Home (2009) Wall-E (2008) Into the Wild (2007) Erin Brockovich (2000) The Constant Gardener (2005) A Crude Awakening (2006)
2. Young people and the Consuming Society	Confessions of a Shopaholic (2009) The Joneses (2009) Super Size Me (2004)
3. The World of Work	Spanglish (2004) The Terminal (2004) The Devil wears Prada (2006) The Office (2005) I don't know how she does it (2011) The Pursuit of Happiness (2006) Drive (2011)
4. A World of Many Cultures	Spanglish (2004) About a boy (2002) Notting Hill (1999) Amistad (1997) Freedom Writer (2007) The Color Purple (1985) East is East (1999) Crash (2004) American History X (1998) Forrest Gump (1994) Hotel Rwanda (2004) Bend it like Beckham (2002) Finding Forrester (2000) Babel (2006) Gran Torino (2008) L'auberge espagnole (2002)

12th grade reference domains

1. The English Language in the World	<p>Spanglish (2004)</p> <p>Lost in Translation (2003)</p> <p>The Interpreter (2005)</p>
2. Citizenship and Multiculturalism	<p>Spanglish (2004)</p> <p>The Terminal (2004)</p> <p>Gandhi (1982)</p> <p>Amistad (1997)</p> <p>Invictus (2009)</p> <p>Freedom Writer (2007)</p> <p>The Color Purple (1985)</p> <p>East is East (1999)</p> <p>The Pursuit of Happiness (2006)</p> <p>Crash (2004)</p> <p>American History X (1998)</p> <p>Hotel Rwanda (2004)</p> <p>Bend it like Beckham (2002)</p> <p>Finding Forrester (2000)</p> <p>Babel (2006)</p> <p>Gran Torino (2008)</p> <p>Precious (2009)</p>
3. Democracy in the Global Era	<p>Michael Collins (1996)</p> <p>Gandhi (1982)</p> <p>Dead Poets Society (1989)</p> <p>Invictus (2009)</p> <p>Hotel Rwanda (2004)</p> <p>The boy in the stripped Pyjamas (2008)</p> <p>Schindler's List (1993)</p>
4. Cultures, Arts and Society	<p>Dead Poets Society (1989)</p> <p>Notting Hill (1999)</p> <p>Freedom Writer (2007)</p> <p>The Joneses (2009)</p> <p>The Pursuit of Happiness (2006)</p> <p>The Social Network (2010)</p> <p>Big Daddy (1999)</p> <p>Forrest Gump (1994)</p> <p>Howl (2010)</p>

Films used to explore historical and social aspects or for literary reasons
Season of the Witch (2011) – Hallowe'en Mrs. Bixby and the Colonel's coat – short story by Roald Dahl Elizabeth- The Golden Age (2007) Mothly Python and the Holy Grail (1975) The Snowman (1992) - Christmas Romeo and Juliet (1996) Orlando (1992) Sherlock Holmes The Simpsons The King's Speech (2010)

Appendix 7: Films for Intercultural Education and Citizenship⁴⁴

Film Title/ Year of Production/ Rating	Genre	Synopsis of film	Keyword/ Intercultural and/or Citizenship topic	Length in Min.
<i>A Passage to India</i> 1984 PG	Drama Adventure	Two British women embark on a trip to India that ends in cultural mistrust and false accusation.	Indian and British cultures, colonialism	164
<i>A Time to Kill</i> 1996 R	Crime Drama Thriller	A young lawyer defends a black man accused of murdering two black men who raped his 10-year-old daughter. The lawyer wants to show that a black man can have a fair trial in Mississippi.	Afro-American cultures, racism, prejudice, discrimination, human rights	149
<i>A Love Divided</i> 1999 UR	Drama	The true story of a Catholic man and his Protestant wife whose different beliefs lead to conflicts in 1950's Ireland.	Ireland, mixed marriage, religious conflict, religious prejudice	98
<i>Ae Fond Kiss</i> 2004 R	Drama	Casim, a second-generation Pakistani living in Glasgow, falls in love with a white, Catholic and Irish girl, although his parents decided to marry him to a cousin, as common in Muslim tradition.	Pakistani-English and Irish cultures, generational conflict	104
<i>Africa United</i> 2010 UR	Adventure/ Comedy/ Drama	The story of two Rwandian boys who walk 3000 miles through the African continent to the Football World Cup in South Africa.	Friendship, Environment, relationships, African culture	88
<i>American History X</i> 1998 R	Drama	A story about a former neo-Nazi skinhead and his struggle to help his brother.	Neo-Nazism, racism	114
<i>Babel</i> 2006 R	Drama	Four stories involving four families interrelate to each other by the principle of the butterfly effect.	Mexican, North American (USA), Moroccan and Japanese cultures, communication, relationships	143
<i>Bend it like Beckham</i> 2002 PG-13	Comedy	A second- generation Indian girl, born in Great Britain, wants to become a football player as her hero David Beckham. However, this goes against her parents' traditionalism.	Anglo-Asian community, generational conflict, traditionalism	113

⁴⁴ Based on Roell's selection of Films for Intercultural Training, on the University of Hildesheim's Intercultural film database, on Film Education, on the Internet Movie Database (IMDb) and on the Teacher's Questionnaire. Internet References were included in the Bibliography.

<i>Bhaji on the Beach</i> 1993 R	Comedy	A group of South Asian women of different ages decide to spend a day at the beach resort of Blackpool. Each of them embodies different beliefs and dreams	Multiculturalism (British, Asian, Indian, African), Traditionalism, generation gap, identity, women	101
<i>Bread and Roses</i> 2001 R	Drama	A story about illegal immigration in the United States, the search for better living conditions and the fight for the right to unionize.	Immigration, discrimination, prejudice, exploitation, human rights	110
<i>Brick Lane</i> 2007 PG-13	Drama	Nazneen, a 17 year old Bangladeshi teenager, moves to London and adapt to a new country, to a new culture and to a husband she has never met before.	British and Asian Cultures, immigration, women, arranged marriages	102
<i>Catch a Fire</i> 2006 PG-13	Drama Action Biography	A policeman and a young man carry out attacks against the South Africa's reigning system	Cultures, Apartheid, racial segregation, terrorism, human rights	101
<i>Crossing Over</i> 2009 R	Drama	Immigrants of various nationalities struggle to attain legal rights in the USA portraying issues like the border, asylum and the green card process.	Immigration, culture clash, terrorism	113
<i>Dances with Wolves</i> 1990 PG-13	Western Drama	Lt. John Dunbar, manages to overcome the language barrier and befriends Indians and wolves which turns him into a traitor in the eyes of the American army.	North American and Native American Cultures, interaction, relationship, communication	181
<i>Dangerous Minds</i> 1995 R	Drama Biography Crime	A white ex-marine teacher tries to be accepted by African –American, inner city students.	Race relations, stereotypes, interaction	99
<i>Desert Flower</i> 2009 R	Biography Drama	A supermodel, against all odds, makes use of her celebrity to call attention to a shocking practice in her home country, Somalia, becoming the UN spokesman against circumcision and genital mutilation.	Human rights, Somalian culture, active global citizenship	120
<i>Dirty Pretty Things</i> 2003 R	Thriller	Two illegal immigrant women working in London are threatened by deportation and organized crime.	Illegal Immigration, asylum seekers, labour exploitation	93
<i>Double Happiness</i> 1995 PG-13	Comedy Drama	Double Happiness portrays the dilemma of a Chinese Canadian wanting to follow her parents' wishes and fulfilling her own dreams.	Canadian Asian community, generational conflict, traditionalism	87

<i>East is East</i> 1999 R	Comedy Drama	George Kahn, a Moslem man married to a British, Catholic woman, tries to raise their seven children in a traditional Pakistani way causing conflict inside the family.	British and Pakistani cultures; generational conflict; racism	96
<i>Echo Park L.A.</i> 2006 R	Drama	Two Mexican-American teenagers struggle between their roots and the life in America, at the same time that they are becoming adults.	British, Mexican-American and North American Cultures, teenage pregnancy	90
<i>Edward Scissorhands</i> 1991 PG-13	Comedy	Fantastical story about a young man who has scissors for hands and falls in love with a beautiful girl. Social satire of how society deals with difference.	Discrimination; difference; self-esteem	105
<i>Freedom Writers</i> 2007 PG-13	Drama Biography Crime	A teacher tries to improve tolerance among her racially divided students inspiring self-esteem and awareness of their own values.	Cultural diversity, race relations stereotypes, heroism, interaction, bullying, tolerance	123
<i>Gran Torino</i> 2008 R	Drama	Walt, a Korean War Veteran regards his dog and his car (a 1972 Gran Torino) as his most valued possessions. When a young Hmong Teenagers tries to steal the car, Walt intends to give him various lessons of life.	North American and Hmong cultures, ethnic minorities, heroism	116
<i>Green Card</i> 1990 PG-13	Comedy Romance Drama	A Frenchman wanting to stay in the USA enters into a marriage of convenience with an American Woman.	Immigration, marriage of convenience, stereotypes	103
<i>Gung Ho</i> 1986 PG-13	Comedy	To avoid getting unemployed, some American workers accept working for a Japanese company, but are confronted with new rules, new attitudes and intercultural exchanges.	Japanese and North American business cultures, culture clash	108
<i>Hotel Rwanda</i> 2004 PG-13	Drama Biography	A true-life story of a luxury hotel manager in Kigali, the capital city of Rwanda, who housed numerous refugees protecting them from the murderous Hutu militia.	African, Belgian and Canadian cultures, human rights	121
<i>Human Trafficking</i> 2005 UR	Crime Drama	Special Team of Immigration and Customs Enforcement struggles to uncover a worldwide network that forces women into prostitution.	Modern slavery, human trafficking, sexual exploitation, human rights	176
<i>In This World</i> 2003 R	Drama	Two Afghan refugees living in a camp in Peshawar, embark on a dangerous trip trying to escape to London.	Immigration, refugees, asylum	88

<i>L'auberge espagnole</i> 2002 R	Comedy Romance Drama	Seven students from different countries in Europe meet in Barcelona.	Multiculturalism, multilingualism stereotypes, relationships, communication, misunderstandings	122
<i>Lost in Translation</i> 2003 R	Drama Comedy	Bob and Charlotte, two American citizens, meet in a Hotel in Tokyo. Both find it difficult to adapt to Japanese Culture.	Japanese and North American Cultures	104
<i>Mississippi Burning</i> 1988 R	Historical Drama	A film based on a real incidents involving the death of three civil rights activists during the Civil Rights Movement in the USA.	Segregation, human rights, racism	128
<i>Monsoon Weeding</i> 2002 R	Drama Comedy	Family member living all over the world with different lifestyles come together for a wedding.	India, arranged marriages, changes in traditional society	114
<i>My Beautiful Laundrette</i> 1985 R	Social Drama	A story about the development of Omar, a Pakistani teenager born in the UK, who feels divided between his origins and the British way of life. Identity and the pursuit of success in the world of work are themes of the film.	Pakistani and British Cultures, Thatcherism, racism, identity	97
<i>My Big Fat Greek Wedding</i> 2003 PG	Drama Comedy	A story about a Greek woman who marries a non-Greek man and their completely different family.	North American Greek-American and Greek Cultures, generational conflict. Greek stereotypes	95
<i>Not Without My daughter</i> 1991 PG-13	Drama Thriller	An American woman living with her Iranian husband and their 4-year-old daughter agreed to visit her husband's family, ending trapped in Iran.	Iranian and North American Cultures traditionalism religion fanaticism	116
<i>Not My Life</i> 2010 UR	Documentary	Filmed on five continents, this film portrays the shocking reality of modern slavery and human trafficking on a global scale.	Modern slavery; human trafficking; exploitation; human rights	
<i>Oranges and Sunshine</i> 2010 R	Drama	Based on real events in 1980's Britain. Social worker Margaret Humphreys exposed one of the most shocking scandals in recent time-children in care were promised oranges and sunshine and were illegally deported to Australia and Canada to be exploited.	Human rights, child and labour exploitation, forced migration, social work	104
<i>Outsourced</i> 2006 PG-13	Comedy	After his entire department (a customer call center in Seattle) is outsourced, Todd is asked to travel to India to train his own replacement.	Indian and North American Cultures, communication, interaction	103

<i>Rabbit-Proof Fence</i> 2002 PG	Drama	Based on the true story of three Aborigine girls who managed to escape from the place where they were held after being taken from home (supposedly to learn the 'western way' of life) and undertake a 1,500 mile journey.	Australian and Aborigine cultures colonialism, subjugation of native cultures, human rights	94
<i>Real Women Have Curves</i> 2003 PG-13	Comedy	The true story of Ana, a Mexican girl, who after graduating is expected to work at her sister's sewing factory, instead of going to university and attaining independence.	Mexican and American cultures, generational conflict, traditionalism, teamwork and solidarity	90
<i>Remember the Titans</i> 2000 PG	Biography Drama Sport	A story based on real events that portrays issues of prejudice at schools in the USA. The new African-American coach has to deal with tension from the players of different races forced to play together on the same football team and promote acceptance and tolerance.	Segregation, discrimination, racial relations, prejudice; tolerance	113
<i>Save the Last Dance</i> 2001 PG-13	Drama Romance	Sara dreams of being a professional dancer. After her mother's sudden death, she moves to her father's flat located in a black ghetto, where she meets her new boyfriend, a black hip-hop dancer.	Race relations, Prejudice, fulfilment of dreams, ambition	108
<i>Seven years in Tibet</i> 1997 PG-13	Adventure Biography and drama	An autobiographical story of an Austrian mountain climber, who becomes friends of Dalai Lama during World War II. This friendships allows recognition of values from the other's culture that are absent in their own.	Austrian and Tibetan cultures, traditionalism, fear of foreigners	136
<i>Slumdog Millionaire</i> 2008 R	Drama Romance Thriller	An 18-year-old Indian orphan living in a slum of Mumbai is about to win 20 million rupees on "Who Wants to be a Millionaire?" Arrested and accused of cheating, he tells the story of his life on the streets, whose events explain why he knows the answers.	Indian culture, poverty, child trafficking, discrimination, human rights	120
<i>Smoke Signals</i> 1998 PG-13	Comedy Drama	A humorous film portraying the contemporary Native American world.	Native Americans, race relation, identity, culture shock	89
<i>Solino</i> 2002 UR	Drama Comedy	An Italian family emigrates from Solino in Italy to Germany opening the first Pizza restaurant in the city. While the business is flourishing, the family is falling apart.	German and Italian cultures, Culture shock, Immigration Generational conflict, Identity	120

<i>Spanglish</i> 2004 PG-13	Comedy	Flor, a Mexican woman, and her daughter immigrate to the USA searching for better living conditions. Without speaking English, Flor struggles between two cultures trying to establish her own identity.	North American and Mexican- American cultures, immigration, communication, identity, culture clash	131
<i>Taken</i> 2008 PG-13	Action Crime Thriller	An ex-CIA agent crosses the Atlantic towards Paris to rescue his daughter after she was kidnapped for sexual exploitation.	Modern slavery, human trafficking, sexual exploitation, human rights	93
<i>Taking Liberties</i> 2007 UR	Documentary	Rights people have fought for over centuries are being stolen amidst a climate of fear instilled by the British government and media.	Human rights; citizenship	100
<i>The Boy in Striped Pyjamas</i> 2008 PG-13	Drama	the forbidden friendship between an eight-year-old German boy, son of a commandant, and a Jewish concentration camp prisoner during II World War.	Friendship, citizenship, human rights, racism	94
<i>The Color of Friendship</i> 2000 TvG	Drama	Mahree, a white teenager living in South Africa during Apartheid was used to regard black people as inferior people. Because of a students' exchange program, Mahree travels to California to stay at Piper's house. Piper, is the daughter of an Afro-American Congressman. Mahree does not expect that her host family would be black; nor do her hosts suspect that she is not a black South African.	White Southern African and Afro American Cultures, friendship, race	87
<i>The Color Purple</i> 1985 PG-13	Drama	The life and trials of Celie, an African American teenager living in the South of the USA.	African American Culture	154
<i>The Constant Gardener</i> 2005 R	Drama Romance Thriller	Suspecting about his wife's murder, a man embarks on a quest that leads to endless schemes of corruption and exploitation of human beings.	Exploitation, human rights, culture	129
<i>The Namesake</i> 2006 PG-13	Drama	Gogol, an Indian immigrant son born in the USA, tries to fit to two different cultures – his parents' and the American way of life, facing identity problems starting with his own name.	Clash of Indian and North American Cultures, generational conflict, identity	122
<i>The Terminal</i> 2004 PG-13	Comedy Drama	While Viktor Navorski is on his way to the USA, a revolution took place in his hometown, so that when he arrived in NY is considered a stateless person and is forced to live at the JFK airport.	North American and Krakozhian (fantasy) cultures; communication; interaction.	128

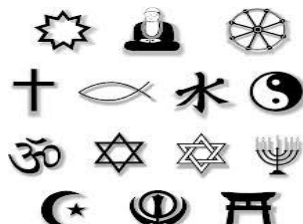
<i>This is England</i> 2007 UR	Crime Drama	In 1983, during Thatcher's government, a 12-year-old boy joins a skinhead group.	Racism; ethnic minorities;	101
<i>Thunderheart</i> 1992 R	Thriller	In order to investigate a crime in an Indian reservation, an FBI agent has to learn about the different culture.	Native Americans: culture clash	119
<i>Trade</i> 2007 R	Crime Drama Thriller	The story of a 13-year-old girl kidnapped for sexual exploitation and her brother's desperate mission to rescue her.	Human Trafficking Sexual Exploitation Modern slavery, human rights	120
<i>West is West</i> 2010 R	Comedy Drama	Sequel to <i>East is East</i> , in which Mr Khan takes his younger son Sajid from England to rural Pakistan.	British and Pakistani cultures; generational conflict	103
<i>What's Cooking</i> 2000 PG-13	Comedy	Four families from different cultural background meet for Thanksgiving dinner in Los Angeles.	Multiculturalism, generational conflict, acculturation, Sexual orientation, Traditions (Thanksgiving)	109
<i>Witness</i> 1985 R	Thriller	A young Amish boy is the witness of a crime. A policeman hides in an Amish community to protect him and experiences a culture clash.	Amish and North American cultures; minority cultures; culture clash.	112
<i>Yasmin</i> 2004 UR	Drama	Yasmin, a Pakistani immigrant living in Britain, struggles between two different cultures, trying to adapt to each. The events of 9/11 make her re-examine her culture and beliefs.	Muslim-British immigrants; generational conflict; prejudice;	87

Appendix 8: Worksheet – Discrimination



1. Look up in the dictionary the meaning of *discrimination*.

2. Identify the different types of discrimination shown by the images below. Note that more than one form of discrimination may be suggested by a picture.



3. Discrimination can take many forms. Name some of the most common.

4. What kind of feelings may people who are discriminated against experience?

5. Have you ever been discriminated against for any reason? How did you feel?

6. Have you ever witnessed any case of discrimination?

7. Have you ever treated someone differently because of his race, age, religion, or sexual orientation? Explain why. Try to be honest.

8. Why do people discriminate against other people?

1. The following words are all related to the theme *multiculturalism*. Find out their meaning by matching them with the corresponding definition.



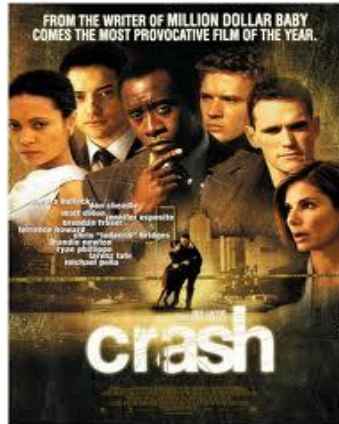
- | | | |
|------------------|-----|---|
| 1. Immigration | ___ | a) The customs and beliefs, art, way of life and social organization of a particular country or group. |
| 2. Emigration | ___ | b) Incorporation as equals into society of individuals of different ethnic cultural groups. |
| 3. Migration | ___ | c) The movement of people permanently leaving a country. |
| 4. Culture | ___ | d) An unreasonable dislike of a person or group, especially when it is based on race, sex, religion, etc. |
| 5. Acculturation | ___ | e) The process of coming to live permanently in a country that is not your own. |
| 6. Culture shock | ___ | f) A small group within a community or country that is different because of race, language, religion, etc. |
| 7. Integration | ___ | g) The act or policy of separating people of different races, religions, or sexes and treating them differently. |
| 8. Diversity | ___ | h) A change in the cultural behaviour and thinking of a person or group of people through contact with another culture. |
| 9. Prejudice | ___ | i) A strong feeling of dislike and fear of foreigners, their customs, religions, beliefs, etc. |
| 10. Xenophobia | ___ | j) The movement of large numbers of people from one place to another. |
| 11. Stereotype | ___ | k) Unwillingness to accept views, beliefs, or behaviour that differ from one's own. |
| 12. Segregation | ___ | l) Feelings of disorientation, anxiety and fear immigrants experience suddenly encountering an unfamiliar cultural environment. |
| 13. Intolerance | ___ | m) A range of many people that are very different from each other in terms of beliefs, creeds, backgrounds, etc. |
| 14. Minority | ___ | n) A fixed idea or image of a particular type of person or group, but which is often not true in reality. |

Based on Oxford Dictionaries

crash

1. Look at the theatrical release posters and DVD covers of Crash (2004) by Paul Haggis and speculate about:

- What kind of film it is;
- Where and when the action is set;
- What it is going to be about;



2. Define *Crash*. You may use a dictionary for help.
3. In what way may the word *Crash* be related to the film? What do you expect to see?

4. Look carefully at these two posters.

- 4.1. Select from the box below, the feelings expressed by the pictures.

- | | | | |
|-----------|-----------|--------------|-------------|
| • love | • despair | • happiness | • shame |
| • fear | • anger | • tenderness | • anguish |
| • sadness | • hatred | • sorrow | • gratitude |



Fig.1

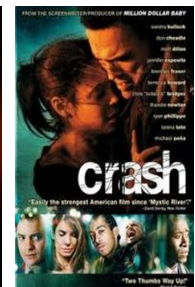


Fig.2

- 4.2. Can you imagine any situation that could have motivated these feelings?
5. In the USA, there are many different ethnic groups living together. Are there any advantages of living in a multicultural society? What problems might this cause?

crash

1. Identify the following characters of the film.

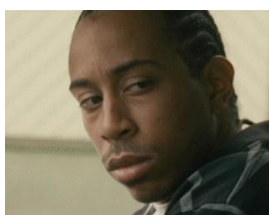
Dorri Galzari
Daniel Ruiz
Christine Thayer
Det. Graham Waters
Officer John Ryan
Officer Tommy
Hanson
Cameron Thayer
Jean Cabot
Anthony
Rick Cabot
Shaniqua Johnson
Farhad Galzari



1. _____



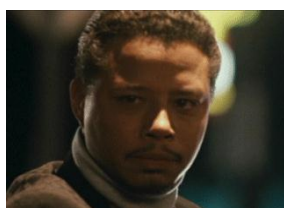
2. _____



3. _____



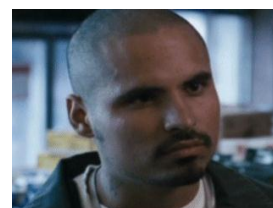
4. _____



5. _____



6. _____



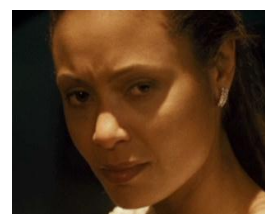
7. _____



8. _____



9. _____



10. _____



11. _____



12. _____



13. _____



crash

1. The following speeches were taken from the film. Try to identify the speaker and whom he/she is speaking to. Refer to the context of these speeches in the plot.

Speaker		Receiver	Context
	"Stop in middle of street! Mexicans! No know how to drive! She blake too fast" [...] "Crazy Mexican! I call immigration on you! Look you do my car!"		
	"Can you just write in your report how shocked I am to have been hit by an Asian driver?"		
	"Yo, Osama, plan the Jihad on your own time; what do you want?"		
	"I am American citizen!"		
	"Yeah, I'm ignorant: you're liberating my country and I'm flying 747s into your mud huts and incinerating your friends."		
	"You see any white people in there waiting an hour and thirty two minutes for a plate of spaghetti?"		
	"We didn't get any coffee that you didn't want and I didn't order, and this is evidence of racial discrimination?"		
	"That waitress seized us up in two seconds. We are black and 'black people don't tip' so she wasn't gonna waste her time."		
	"He doesn't drink. He's a Buddhist for Christ's sake."		
	"No, you want to listen to music of the Oppressor, you go right ahead."		
	"I don't know, maybe the FBI planted him under there to make car-jacking black people look bad in the eyes of the larger community. You got a theory about that to?"		
	"I want the locks changed again in the morning."		
	"Shaved head, the pants around his ass, the prison tattoos" [...] "Now I'm telling you that your amigo in there is going to sell our house key to one of his homies!"		
	"I got my car jacked, it's gonna make the news. Christ, why did they have to be black?! No matter how we spin this I'm gonna either lose the black vote or the law and order vote." [...] "I need a black man I can pin a medal on."		

Speaker		Receiver	Context
	"You want a lesson? How about geography? My father is from Puerto Rico, my mother is from El Salvador; neither one is Mexico."		
	"Just like you probably understand how hard a black man has to work to get to, say, where I am, in a racist organization like the LAPD and how easily that can all be taken away."		
	"Have you noticed – this is weird for a white guy to say – but have you noticed that he is talking a lot less black lately?"		
	"Do you know what I can't do? I can't look at you without thinking of the five or six better qualified white men who didn't get your job."		
	"You see what they wrote? They think we're Arabs. When did Persians become Arabs?"		
	"I couldn't stand to see that man take away your dignity."		
	"Look at me. Wait 'till you have been doing it a few more years. You think you know who you are? You have no idea."		
	"Look at me. You embarrass me. You embarrass yourself."		
	"You want to hear something funny? You're the best friend I have."		
	"Come on – come on – come on, this is America, time is money."		
	"Don't talk to me unless you can speak American."		

2. Choose one of the previous speeches and write a short comment on it.

Don't forget to:

- Contextualize it in the film;
- Identify its speaker and receiver;
- Analyse the speaker's perspective and/or receiver's reaction;
- Identify prejudices and/or stereotypes;
- Your personal feelings about it.

Share your opinions with the rest of the class.



Appendix 13: Worksheet – Crash: Characters' grid

1. Complete the following grid with information about the film. You may check the cast at www.imdb.com/title/tt0375679/fullcredits. Complete with other characters that you think important for the outcome of the story.



Character	Actor's name	Origin/ Ethnic group	Job/ Occupation	Feelings/ Attitudes	Character's relevance in the story	My personal comments
Graham Waters						
				Racism Discrimination		
			Locksmith			
		Persian				
					Blaming society for oppression / discrimination against Black people	
			HMO Administrator			
	Sandra Bullock					
				Humiliation		
			Film Director			



Film Log



Fill in the file below about the movie.
You can visit <http://www.imbd.com> for help.

Film Title: _____
Screenplay: _____
Directed by: _____ **Genre:** _____
Country: _____ **Language:** _____
Cinema (year): _____ **Runtime:** _____
Cast overview: _____

Main themes: _____

Plot summary: _____

Comments: _____

I hope you enjoyed watching the film



crash

1. Read the following Plot summary and fill in the missing words/expressions.

- | | | | | | | | |
|-----------------------|---------------|--------------------|-----------------|--------------|----------|----------|--------|
| • girlfriend | • colour | • collide | • carjacked | • white | • race | • hatred | • wife |
| • television producer | • Los Angeles | • criminal | • Ryan | • gun | • blacks | • Hansen | |
| • humiliating | • locksmith | • police detective | • insensitivity | • shopkeeper | | | |

Issues of 1) _____ and gender cause a group of strangers in 2) _____ to physically and emotionally 3) _____ in this drama from director and screenwriter Paul Haggis. Graham (Don Cheadle) is a 4) _____ whose brother is a street 5) _____ and it hurts him to know his mother cares more about his ne'er-do-well brother than him. Graham's partner is Ria (Jennifer Esposito), who is also his 6) _____, though she has begun to bristle at his emotional distance, as well as his occasional 7) _____ over the fact he's African-American and she's Hispanic. Rick (Brendan Fraser) is an L.A. district attorney whose 8) _____, Jean (Sandra Bullock), makes little secret of her fear and 9) _____ of people unlike herself. Jean's worst imaginings about people of 10) _____ are confirmed when her SUV is 11) _____ by two African-American men -- Anthony (Chris Bridges, aka Ludacris), who dislikes 12) _____ people as much as Jean hates 13) _____, and Peter (Larenz Tate), who is more open minded. Cameron (Terrence Howard) is a well-to-do African-American 14) _____ with a beautiful wife, Christine (Thandie Newton). While coming home from a party, Cameron and Christine are pulled over by Officer 15) _____ (Matt Dillon), who subjects them to a 16) _____ interrogation (and her to an inappropriate search) while his new partner, Officer 17) _____ (Ryan Phillippe), looks on. Daniel (Michael Pena) is a hard-working 18) _____ and dedicated father who discovers that his looks don't lead many of his customers to trust him. And Farhad (Shaun Toub) is a Middle Eastern 19) _____ who is so constantly threatened in the wake of the 9/11 attacks that he decided he needs a 20) _____ to defend his family. Crash was the first directorial project for award-winning television and film writer Haggis.

Mark Deming, Rovi

in http://www.fandango.com/crash_v301205/plotsummary

2. Identify the main themes focused by the film.

3. *Crash* is set in Los Angeles, California, one of the most populated and multicultural cities in the world.

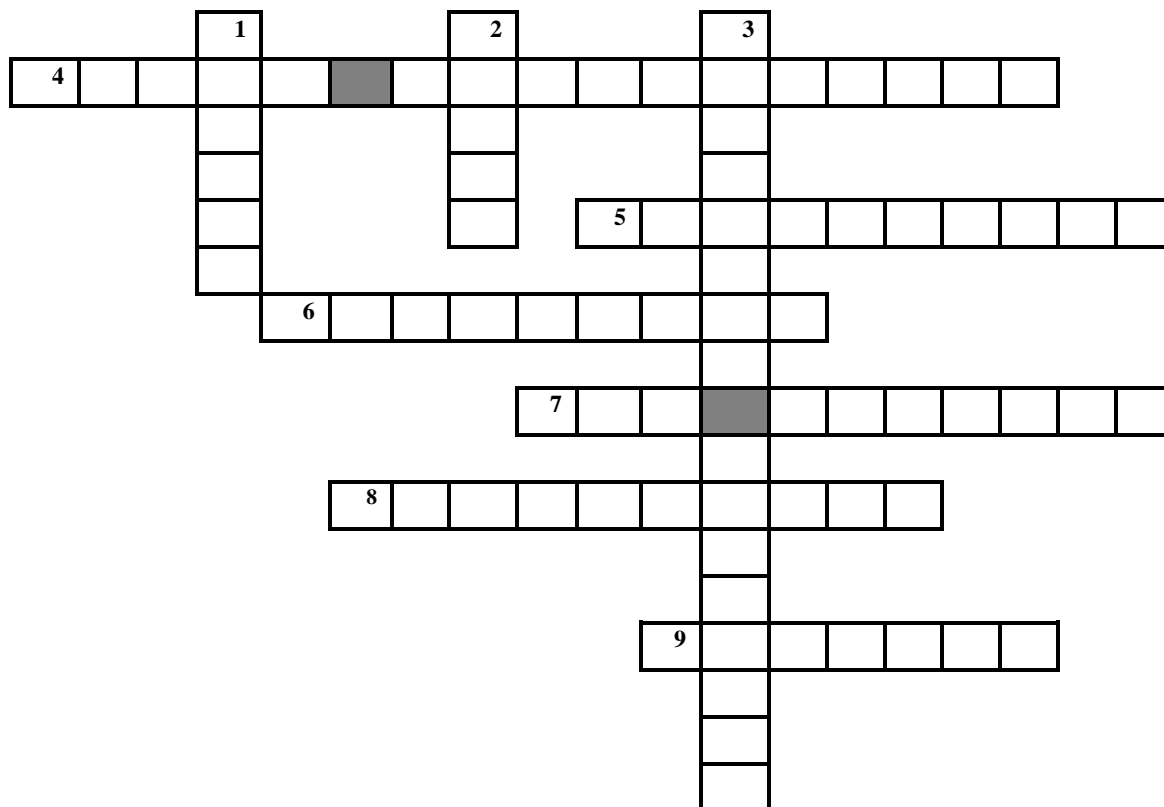


3.1. Do you think this city is the perfect setting for a film like *Crash*? Or would you rather prefer another place? Could it also take place in your own country? Account for your answer.

3.2. According to your own perception of the United States of America, is *Crash* an accurate representation of life in this country or it is over exaggerated? Justify your answer.

crash

1. Solve the crossword puzzle with words or expressions related to the film "Crash" (2004).



Across:

- 4** Illegal trade in human beings, especially for sexual and labor exploitation.
- 5** The action of violently stealing an occupied car.
- 6** An unreasonable dislike of a person or group, especially when it based on race, sex, religion, etc.
- 7** The city in which the action of "Crash" takes place.
- 8** A fixed and oversimplified image of a particular type of person or group.
- 9** Farhad's nationality.

Down:

- 1** The belief that some races of people are better than others leading to unfair treatments.
- 2** The genre of "Crash".
- 3** Rick Cabot's job.



crash



Other suggestion of questions for discussion⁴⁵:

1. When and where does the story take place?
2. The film presents several characters interacting with each other. Describe each character's life and the type of relationship with other characters.
3. Jane Cabot grabbed her husband's arm when she saw two young black men. Why did she do that? Were her motives valid? Explain why/why not.
4. How do you feel/react when you are close to people coming from different ethnical backgrounds? Explain.
5. Jane Cabot held a prejudiced view about Daniel Ruiz, the locksmith who was asked to change the locks. On what was it based? Why do you think did she act that way?
6. Anthony and Peter Water engaged in several conversations about black people's condition in American society. Identify the different stereotypes expressed by Anthony and comment on Peter's opinion about them. And what about you? Do you share the same stereotypes? Explain.
7. Explain the difference between prejudices and stereotypes. Are both always negative, or may they also be positive? How are they formed and what effects do/might they have?
8. There are many other stereotypes depicted in the film. Name them and try to explain their origins, reasons, and consequences.
9. Why do people stereotype? Are stereotypes always negative? Account for your answer.
10. Rick Cabot, the District Attorney, was worried about the fact that his car was stolen by black people. Explain why and describe his plan to neutralize the damage. Do you consider his intentions adequate? What were/might be the consequences of this plan? Justify your answer.

⁴⁵ These questions are merely illustrative of how students may be led to critical thinking and consequently to cultural and ethical awareness. The teacher has to order and adapt the questions accordingly to the students' involvement. Some questions may focus on aspects already dealt with in other questions.

11. How does *Crash* explore discrimination, racism and prejudice? Select specific examples from the film and comment on them.
12. Explain the meaning of the interactions/ incidents involving Farhad's family.
13. In what ways are language obstacles present in the film? Give specific examples.
14. Can Officers Tommy Hanson and John Ryan be labelled as "the good and bad policeman" representing the best and the worst in people in terms of race? Explain why/why not. Take into consideration attitudes, feelings, and reasons for their behaviours referring to different scenes throughout the film.
15. Did other characters change during the film? If so, refer who, when and why? What incidents contributed to this change?
16. Los Angeles Police Department is referred to as "a racist organization". Bearing the film in mind, select some scenes that confirm this view and others that go against it. What implications does this attitude have for a public institution whose job is to represent the law and protect the citizens?
17. Why do you think did Anthony decide to free the refugees instead of selling them? Did he take the right decision? Justify your answer.
18. Speculate about what could have happened to the illegal immigrants if Anthony hadn't released them.
19. What/Who did you like/dislike about the movie? Explain your reasons.
20. Comment on the following statements relating to the film:

"Moving at the speed of life, we are bound to collide with each other." (Film poster)

"It's the sense of touch. In any real city, you walk, you know? You brush past people, people bump into you. In L.A., nobody touches you. We're always behind this metal and glass. I think we miss that touch so much that we crash into each other, just so we can feel something." (Detective Graham Waters, played by Don Cheadle, introductory scene)

crash



Writing activities/ Class Presentation (group work)

Bearing in mind the class discussion on *Crash*, choose one of the following topics, explore it and prepare some information to present to your class (10-15 minutes).

1. ☞ Prejudice and stereotypes depicted in the movie, causes and consequences.
2. ☞ Lessons to be learned from the film, as far as citizenship and intercultural relationship is concerned.
3. ☞ Racism and discrimination present in the film.
4. ☞ The role of the good and bad police officer.
5. ☞ Imagine Officer Tommy Hanson really wrote a report on Officer John Ryan's behaviour. Write it exposing the situation and asking to be given a new partner. Don't forget to explain your reasons.
6. ☞ Write a review on your own, including information about characters/actors, main themes and plot capable of catching the viewer's interest but without spoiling the film.
7. ☞ Cultural aspects portrayed by the film.
8. ☞ Analyse the film taking into account the film content, camera work, editing, sound, setting, as well as the director's intention.



Talking about films



☞ Camera distance

The establishing shot of the film shows...
The director uses/makes use of a long shot to show...
The action is presented in a single shot/ in a series of close shots...
There is a sudden close shot to draw attention to...
Then a medium shot shows / presents / focuses in / takes the viewer to / serves to remind the viewer of...
A close-up is used to focus attention on... / to reveal the protagonist's feelings, when...

☞ Point of view

The director uses a point-of-view shot / a shot-reverse shot to...
The camera is placed so that it takes up an objective /subjective view...
The shot is taken from (the woman's / the ball's...) point of view...
This point of view gives you a new perspective on the action...
The hand-held camera stresses the subjective point of view...



☞ Camera angle

The camera is at the same level as ...
The director uses / makes use of a high-angle /low-angle shot of... in order to...
Therefore the action / scene / character is seen from a high / low angle ...
The high- angle /low-angle shot makes the viewer feel...

☞ Camera movement

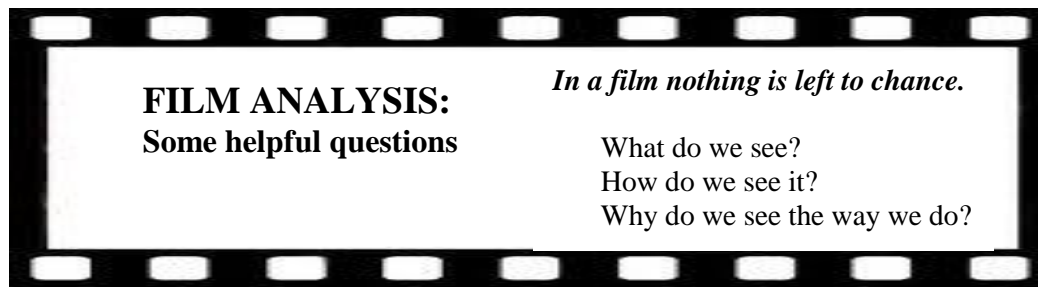
The camera frames /the two characters talking / the flower) ...
The camera moves from ... to ...
The camera pans right / left / tilts up / down in order to...
The pan / tilt give the impression of ...
As the camera tilts from ... to ... you can see ...
In a tracking shot as the camera follows ...
In a crane shot the camera shows ...
The camera zooms into / out of the actor's face in order to ...



☞ Editing

The film opens with a scene of / closes with a high-angle shot presenting ...
The opening /closing scene of the film presents ...
The editor eliminates unnecessary footage / joint of shots ...
The scene is followed by / preceded by a flashback / flash-forward ...
At this point the viewer is led into the flashback / flash-forward...
In this scene the director makes use of a lot of cuts ...
In this part of the film frequent cuts / quick shots accelerate the pace of the film.
These two shots are then linked with a match-cut ...
In a cross-cutting the director alternates between ...
Then a cut is used for joining these two shots ...
Then comes a fade-in /fade-out ...
The director uses a fade-in to indicate the beginning of a sequence ...
The image fades out to indicate the end of a sequence ...
The effect of this scene is enhanced by the musical score / by the low-key lighting...
The voice-over /off-screen voice provides some information on ...





☞ Film content / Plot

- Topic / Theme?
- Which main characters appear? How are they presented?
- What is the relationship between the main characters?
- What other characters are involved? What roles do they play?
- What motives do the characters act from?
- What conflicts are shown?
- Which scenes are important for the development of the plot?
- What central themes /leitmotif dominates the film (cf. the sequence of scenes, the build-up of tension, etc.)?



☞ Camera work

- What shots are used and how are they used?
- What different perspectives are used to what effect?
- What about the camera movement: does this differ from scene to scene? If so, why?
- What other techniques are in evidence, e.g. focus (soft/sharp), lighting?

☞ Editing

- Do short or long shots dominate?
- When and where do cuts occur?
- How are the cuts used?
- What tricks are used?



☞ Sound

- How is language used (dialogue, commentary, voice-over)?
- How do the characters speak (tempo, accent, dialect, mood)?
- What is the relationship between speech and visual images (commenting, explaining)?
- What kind of music is used and to what effect?
- What about sound effects: how are they used?

☞ Setting

- What kind of setting are used and to what effect (interiors, landscape, props)?
- How are the characters portrayed (costumes, make-up, body language, gestures)?
- Has the film been made in colour or black and white?
- What colours predominate, if any?
- What kind of light conditions are prevalent?

Appendix 21: Certificates

 Associação Portuguesa de Professores de Inglês

 **prodep III**
Qualificação



APPIFORMA

CERTIFICADO

Ana Maria Marrama Jerónimo, Directora da APPIFORMA, vem por este meio certificar que a Dr.ª Sandra Maria Rodrigues Machado Neves concluiu uma acção de formação de 25 horas, "**Competências Essenciais da Língua Inglesa no Ensino Básico**", a que corresponde 1 crédito.

A acção foi dinamizada pela formadora, Dr.ª Isabel Brites, de 7 a 15 de Fevereiro de 2003, no Polo Educacional de Lamego da Escola Superior de Educação de Viseu, em Lamego.

Lisboa, 10 de Abril de 2003

A Directora da APPIFORMA


Ana Maria Jerónimo

Rua Dr. Joaquim Mano, nº 1 A - 1900-240 Lisboa • Apartado 40 802 1517 Lisboa - Códex
Tel. 351-21-7166005 • Fax 351-21-7162072
Email: appi.appi@mail.telepac.pt

 Instituto Superior de Educação e Trabalho



CERTIFICADO DE ACÇÃO DE FORMAÇÃO CONTÍNUA

Certifica-se que SANDRA MARIA RODRIGUES MACHADO NEVES concluiu com a classificação de APROVADO a Acção de Formação Contínua **Conceber novas ferramentas didácticas através do computador** com a duração de 25 horas, realizada em Pedrouços, que decorreu de 4 de Novembro a 9 de Dezembro de 2003 orientada pelas formadoras Ângela Corrêa-Santos e Maria de Fátima Gomes Carvalho.

Esta acção, que obedeceu ao Normativo do Decreto-Lei nº 249/92 de 9 de Novembro e alterações introduzidas pela Lei nº 60/93 de 20 de Agosto e pelo Decreto - Lei nº 274/94 de 28 de Outubro, está acreditada pelo Conselho Científico Pedagógico da Formação Contínua com o registo nº CCPFC/ACC - 30051/03 com a atribuição de 1,0 créditos.

Porto, 12 de Dezembro de 2003

A Presidente


(Professora Doutora Maria da Conceição Alves Pinto)

 Instituto Superior de Educação e Trabalho



CERTIFICADO DE ACÇÃO DE FORMAÇÃO CONTÍNUA

Certifica-se que SANDRA MARIA RODRIGUES MACHADO NEVES concluiu com a classificação de APROVADO a Acção de Formação Contínua **Uso pedagógico do power point** com a duração de 25 horas, realizada em Pedrouços - Maia, que decorreu de 4 de Novembro a 16 de Dezembro de 2003 orientada pelas formadoras Ângela Corrêa-Santos e Maria de Fátima Gomes Carvalho.

Esta acção, que obedeceu ao Normativo do Decreto-Lei nº 249/92 de 9 de Novembro e alterações introduzidas pela Lei nº 60/93 de 20 de Agosto e pelo Decreto - Lei nº 274/94 de 28 de Outubro, está acreditada pelo Conselho Científico Pedagógico da Formação Contínua com o registo nº CCPFC/ACC - 29220/03 com a atribuição de 1,0 créditos.

Porto, 17 de Dezembro de 2003

A Presidente


(Professora Doutora Maria da Conceição Alves Pinto)



**CENTRO DE FORMAÇÃO DE ASSOCIAÇÃO DE ESCOLAS
BRAGA - SUL**

Certificado

Para os devidos efeitos se declara que **Sandra Maria Rodrigues Machado Neves** frequentou com aproveitamento a acção de formação "**Didáctica do Inglês para o 1º Ciclo**", com o registo de acreditação nº CCPFC/ACC-42385/05 na modalidade de Curso de Formação, realizada na Escola Secundária D. Maria II, de 6 de Março de 2006 a 19 de Junho de 2006, com a duração de **25 horas**, a que correspondem **1 unidade(s)** de crédito, tendo sido orientada por Dr.ª, Maria de Fátima Brândão Sá, neste Centro de Formação, cujo registo de acreditação é CCPFC/ENT-AE-0690/04.

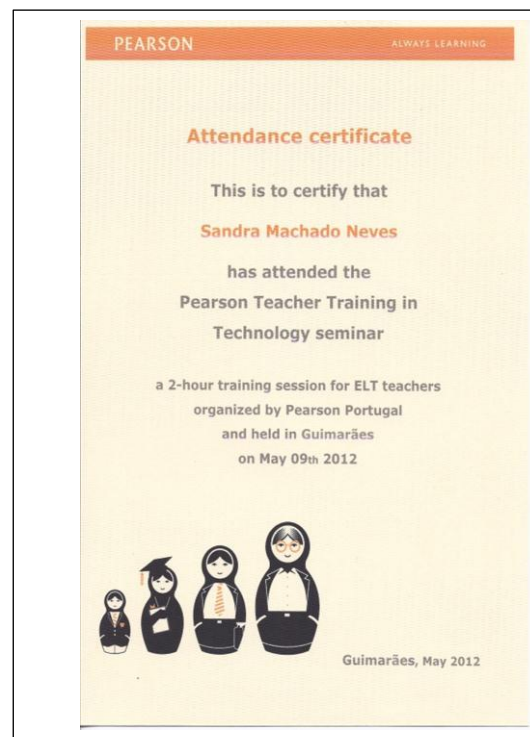
Braga, 28 de Junho de 2006

A Directora do Centro


(Maria Paula Vilela)





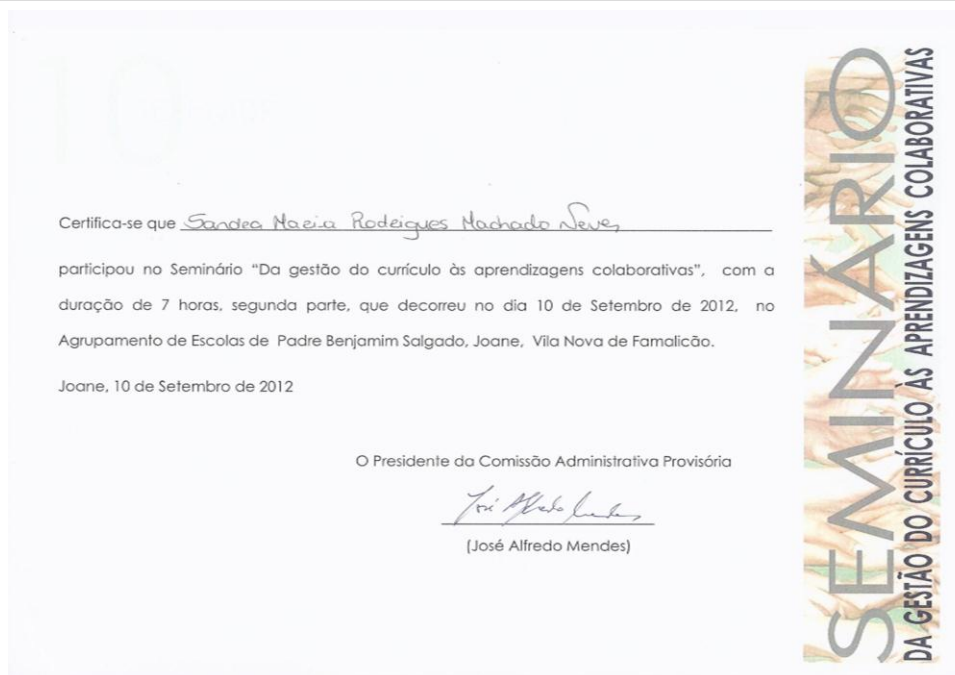




Certifica-se que Sandra Maria Rodrigues Machado Neves,
participou no seminário "Da gestão do currículo às aprendizagens colaborativas", com a duração de 8 horas, que decorreu no
dia 20 de abril de 2012, na Escola Secundária Padre Benjamim Salgado, Joane, Vila Nova de Famalicão.
Joane, 20 de abril de 2012

O Diretor

José Alfredo Mendes
José Alfredo Mendes



Certifica-se que Sandra Maria Rodrigues Machado Neves,
participou no Seminário "Da gestão do currículo às aprendizagens colaborativas", com a
duração de 7 horas, segunda parte, que decorreu no dia 10 de Setembro de 2012, no
Agrupamento de Escolas de Padre Benjamim Salgado, Joane, Vila Nova de Famalicão.
Joane, 10 de Setembro de 2012

O Presidente da Comissão Administrativa Provisória

José Alfredo Mendes
(José Alfredo Mendes)

SEMINÁRIO
DA GESTÃO DO CURRÍCULO ÀS APRENDIZAGENS COLABORATIVAS

Appendix 22: Evaluation of Teaching Performance 2010-11

ANEXO III

Ficha de avaliação global do desempenho do pessoal docente

Quadro A - Identificação do Avaliado

Escola: Escola Secundária de Padre Benjamin Salgado, Vila Nova de Famalicão	Código: 402400
Nome: Sandra Maria Rodrigues Machado Neves	Grupo de Recrutamento: 330 NIF: 215489004
Situação profissional: Docente de carreira <input checked="" type="checkbox"/> Contratado <input type="checkbox"/> Técnico especializado <input type="checkbox"/>	
Funções: Coordenador de Departamento Curricular <input type="checkbox"/> Relator <input type="checkbox"/>	

Quadro B - Identificação do Avaliador

Nome: Isabel Maria Pinto Coelho	Grupo de Recrutamento: 330 NIF: 158442210
Condição de avaliador: Relator <input checked="" type="checkbox"/> Coordenador de Departamento Curricular <input type="checkbox"/> Director <input type="checkbox"/>	

Quadro C - Condições de Avaliação

1. Período em Avaliação: de 01/09/2009 a 31/08/2011	6. Cumprimento do Serviço (1)
2. Com componente lectiva: Sim <input checked="" type="checkbox"/> Não <input type="checkbox"/>	6.1 1º Ano: 100% <input checked="" type="checkbox"/> entre 99,9% e 97% <input type="checkbox"/> entre 96,9% e 95% <input type="checkbox"/> menos de 95% <input type="checkbox"/>
3. Observação de aulas: Sim <input checked="" type="checkbox"/> Não <input type="checkbox"/>	6.2 2º Ano: 100% <input checked="" type="checkbox"/> entre 99,9% e 97% <input type="checkbox"/> entre 96,9% e 95% <input type="checkbox"/> menos de 95% <input type="checkbox"/>
4. Função exercida: Docente	
5. Em exercício de funções noutra instituição: Sim <input type="checkbox"/> Não <input checked="" type="checkbox"/>	
5.1 Instituição onde exerceu funções: n.a.	
5.2 Funções exercidas: n.a.	
7. Apresentou objectivos individuais (2): Sim <input checked="" type="checkbox"/> Não <input type="checkbox"/>	

Quadro D - Avaliação

Dimensão	Domínio	Pontuação
Vertente profissional, social e ética	Compromisso com a construção do conhecimento profissional	8,700
	Compromisso com a promoção da aprendizagem e do desenvolvimento pessoal e cívico dos alunos	8,600
	Compromisso com o grupo de pares e com a escola	8,500
Desenvolvimento do ensino e da aprendizagem (3)	Preparação e organização das actividades lectivas	9,000
	Realização das actividades lectivas (4)	8,300
	Relação pedagógica com os alunos (4)	8,200
	Processo de avaliação das aprendizagens dos alunos	8,600
Participação na escola e relação com a comunidade educativa	Contributo para a realização dos objectivos e metas do Projecto Educativo e dos Planos Anual e Plurianual de actividades	8,200
	Participação nas estruturas de coordenação educativa e supervisão pedagógica e nos órgãos de administração e gestão	8,300
	Dinamização de projectos de investigação, desenvolvimento e inovação educativa e sua correspondente avaliação	8,200
Desenvolvimento e formação profissional ao	Formação contínua e desenvolvimento profissional	8,700
Trabalho de natureza científica, pedagógica ou didáctica		n.a.
Função ou actividade específica não enquadrável nos domínios anteriores (5)		n.a.
Pontuação Total		8,493
Proposta de Classificação Final		8,5

Página 1 de 2

Proposta de Classificação Final

<p>16/11/2011</p> <p>Assinatura do Avaliador: <u>Isabel Collin</u></p>	<p>Tomei conhecimento.</p> <p>Data: <u>21/11/2011</u></p> <p>Assinatura do Avaliado: <u>Sandra Paucado Silva</u></p>
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Quadro F - Avaliação Final do Desempenho

1. Avaliação atribuída pelo Júri

Classificação: 8,5 Menção Qualitativa: Muito Bom

Fundamentação da avaliação: A avaliação resultou da apreciação do relatório de autoavaliação, da apreciação conjunta com o avaliador, das aulas observadas e da apreciação dos directores formais da avaliação.

Data da reunião: 29/11/2011

Assinaturas: Isabel Collin [assinatura] [assinatura]

2. Avaliação atribuída pelo avaliador (Director / Coordenador de departamento curricular) (6)

Classificação: _____ Menção Qualitativa: _____

Fundamentação da avaliação: _____

Data: ____/____/____ Assinatura: _____

Quadro G - Comunicação da Avaliação Final do Desempenho

Tomei conhecimento.

Data: 12/12/2011

Assinatura do Avaliado: Sandra Paucado Silva

- (1) O cumprimento do serviço lectivo e não lectivo distribuído constitui referência da avaliação do desempenho docente e para o seu cômputo é contabilizada a actividade registada no horário de trabalho, a permuta do serviço lectivo com outro docente bem como as ausências equiparadas a prestação de serviço docente efectivo, nos termos do artigo 103º ECD.
- (2) Os objectivos individuais, de carácter facultativo, constituem referência da avaliação final (cf. n.º 4 do art.º 8.º do Decreto Regulamentar n.º 2/10, de Junho).
- (3) Esta dimensão é avaliada em todos os casos em que o docente desenvolve interacção em contexto de ensino-aprendizagem ou processo de formação com crianças, alunos ou formandos.
- (4) Este domínio só é avaliado no caso de ter havido observação de aulas.
- (5) As funções e actividades a considerar são as seguintes:
Exercício da actividade de coordenador de departamento curricular, incluindo a apreciação realizada pelos docentes do departamento.
Exercício da actividade de avaliação de docentes.
Actividade exercida noutro órgão, serviço ou organismo da Administração Pública, para além do serviço na escola (n.º 6 do artigo 17º do Decreto Regulamentar n.º 2/2010, de 23 de Junho).
- (6) Só é aplicável nos casos de avaliação do desempenho de Coordenadores de Departamento Curricular e de Relatores.